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# Painter™

## Official Magazine

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**landscapes**

Transform photos with Painter's brushes  
and create this cover - see page 36

**Pro skills**

**Matte painting**

Industry experts reveal  
their movie art secrets

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**Greg Banning**

Read why this Painter Master  
made the switch to digital

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# Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



P20



## Matte painting

Discover the secrets of movie art with three top industry specialists



P46

## Paint like Baroque

Incorporate 17th Century techniques into your portraits to create beautiful paintings



P36



## Create a stunning landscape

Transform photos with Painter's brushes and create our cover



## Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to [www.paintermagazine.com](http://www.paintermagazine.com) and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Painter face-off game
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



Did you know that many of the most stunning backgrounds in the movies are actually artwork? And that a lot of them are now done digitally using Corel Painter? In our feature,

we talk to three matte painting specialists who've created art for the BBC, the Harry Potter series of movies and the feature film *Australia*. Find out more on p20.

Meanwhile, many of us discard Painter's Image Hose brush category once we've moved beyond basic cloning and montage techniques, but we're doing this flexible selection of brushes a serious disservice. On p30 Celia Yost shows you how to reclaim the Image Hose by creating your own nozzles in the Japanese Superflat style.

On p46 we move away from modernity for a while as we delve into the rich and opulent portraits of the Baroque period in our Paint Like tutorial, and on p58 Marcelo Chiarella takes us even further back in time to create Roman wall art with Painter's Mosaic tool.

Finally, our gorgeous cover and accompanying tutorial comes from long-term reader and first-time contributor Alberto Guillen.

Enjoy your painting!

*April*

April Madden, Technical Editor  
[april.madden@imagine-publishing.co.uk](mailto:april.madden@imagine-publishing.co.uk)





## Celia Yost

[www.spiteless.com](http://www.spiteless.com)

Celia joins us on p30 for a look at how you can use the Image Hose and the Pen tools to create a unique and quirky style of contemporary art in Painter



## Alberto Guillen

[www.paintermagazine.co.uk/user/AlbertoGuillen](http://www.paintermagazine.co.uk/user/AlbertoGuillen)

Alberto previously showcased his work in our Readers' Gallery, now he joins us for his first ever tutorial on p36



## Tim Shelbourne

[www.timshelbourne.co.uk](http://www.timshelbourne.co.uk)

Tim gets to grips with the Canvas menu on p42 this issue to reveal how it can speed up and streamline your Painter workflow



## May Yeoshen

[www.mayyeo.com](http://www.mayyeo.com)

May takes care of our Paint Like tutorial on p46 this issue, showing you how to re-create the decadent style of the Baroque period



## Cat Bounds

[www.pbase.com/catbounds](http://www.pbase.com/catbounds)

Art Study stalwart Cat delves into the shimmering subject of rocks, gems and minerals on p52 as she shows us how to paint metal and jewels



## Marcelo Chiarella

<http://mchiarella.deviantart.com>

Marcelo takes a look at the Make Mosaic tool in Painter on p58 to reveal how we can create Roman-style artwork from photos



## Sophie Elliot

Sophie kicks up the drama in the latest Drawing 101 on p66 with a look at the high contrast style of chiaroscuro, which plays extreme tones off against each other to create a dramatic portrait



## Jim Scullion

[www.jimscullion.co.uk](http://www.jimscullion.co.uk)

As ever, Jim is on hand in our Art Class to help you through any thorny Painter tangles you may have got stuck in! This issue he takes a look at Scraperboard tools



## Anne Pogoda

[www.darktownmanga.de](http://www.darktownmanga.de)

Anne takes on some of the Art Class this month with a look at how you can re-create more advanced effects like snow and soft light



## Aaron Pocock

<http://wildlifeart.netfirms.com>

Newcomer Aaron is a welcome addition to the Art Class this month, and he'll be showing nature and fantasy artists some new tricks



If you would like to contribute, email [april.madden@imagine-publishing.co.uk](mailto:april.madden@imagine-publishing.co.uk)

# COREL® painter™ Official Magazine

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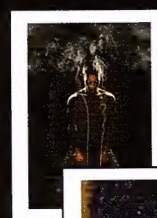
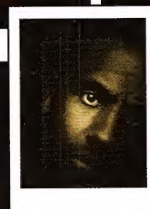
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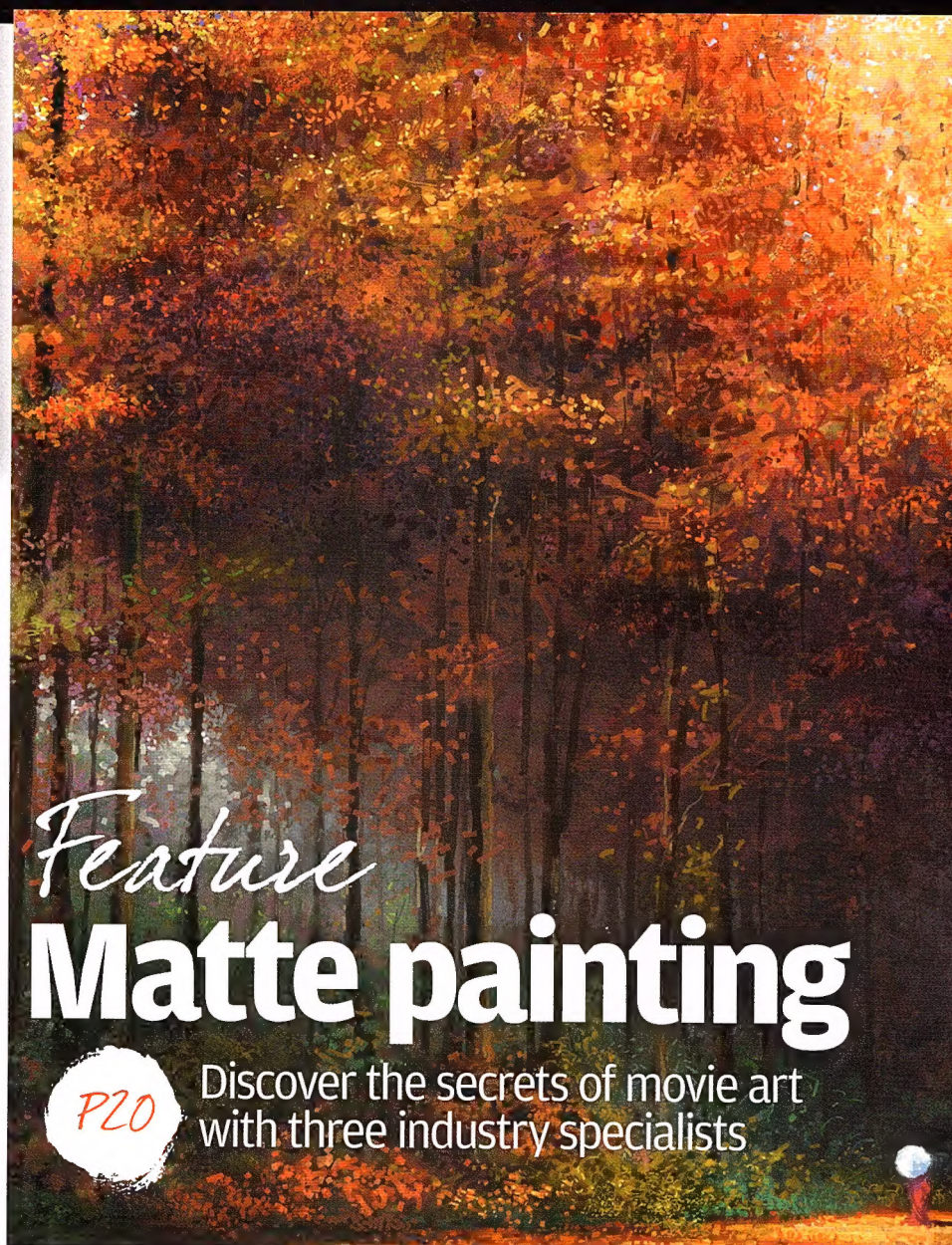
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# Feature Matte painting

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Discover the secrets of movie art with three industry specialists

ON THE FRONT COVER



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LEARN HOW TO ADD PAINTERLY TEXTURES AND EFFECTS TO A CLONED PHOTO FOR FANTASTIC RESULTS

P46 PAINT LIKE BAROQUE

ENRICH YOUR PORTRAITS WITH THE OPULENT FEATURES OF THIS POPULAR ART STYLE

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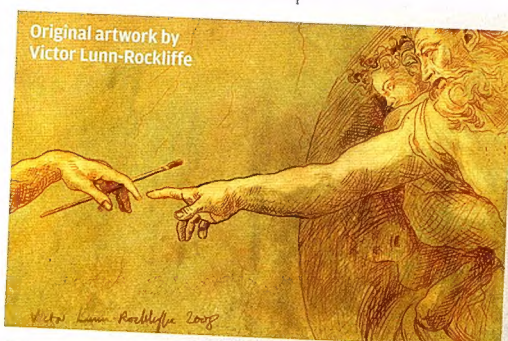
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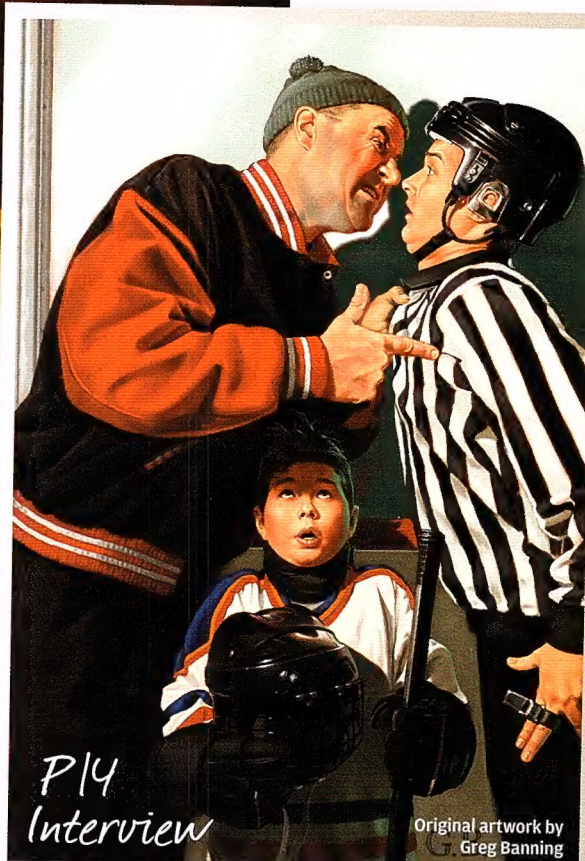




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## Interview

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Greg's classic poster style is the perfect fit for sports and advertising artwork. Find out how Painter helps him achieve his iconic all-American look



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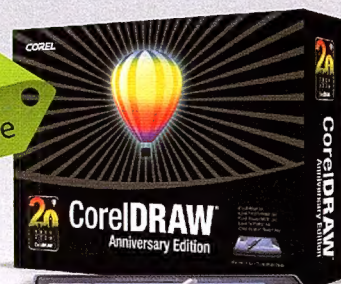
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# Fantasy art exhibition

Independent studio to hold fantasy art exhibition in Scotland's capital



**T**he works of six world-renowned digital artists are to be celebrated in a Fantasy Art Exhibition held by independent art studio Digital Design Services.

The Edinburgh-based gallery will exhibit 72 pieces of unique digital artwork from some of the finest illustrators and concept artists based in the UK and Ireland, who are recognised for creating standout images for books, magazines, films and games, and who between them have won numerous accolades and international art awards.

Nick Harris, who is among the artists exhibiting, said presenting work in this way is essential for creatives. "In a digital

art world that seems to be accelerating in both quality and quantity, any new showcase opportunity is to be jumped at. The competition for attention online is increasing, but I view it as an exciting environment to keep you on your toes. Complacency is the killer of creativity."

Daniel Conway, Matt Dixon, Simon Dominic, Jonny Duddle and Phil McDarby join Nick Harris as the sextet chosen to display 12 pieces of work in the studio located in the West Post area of the city, which lies in the shadow of Edinburgh Castle and is a stone's throw from the capital's prestigious Art College.

"I know there are many other gifted digital artists working in this part of the

world, but I felt drawn towards the work of the six I selected, as I could see from their portfolios and the awards they had won that they were up there with the best," commented Colin Knight, owner of Digital Design Services. The studio has been acknowledged in creative circles for promoting 2D digital art and helping artists gain exposure by providing them with an opportunity to exhibit their work in short promotional exhibitions.

The showcase runs from 9 to 27 March, with the studio open from 10am to 4pm on weekdays and 12.30pm to 4pm on Saturdays. For more information or to see an online preview of this exhibition, visit [www.digitaldesignservices.co.uk](http://www.digitaldesignservices.co.uk).



ART NEWS

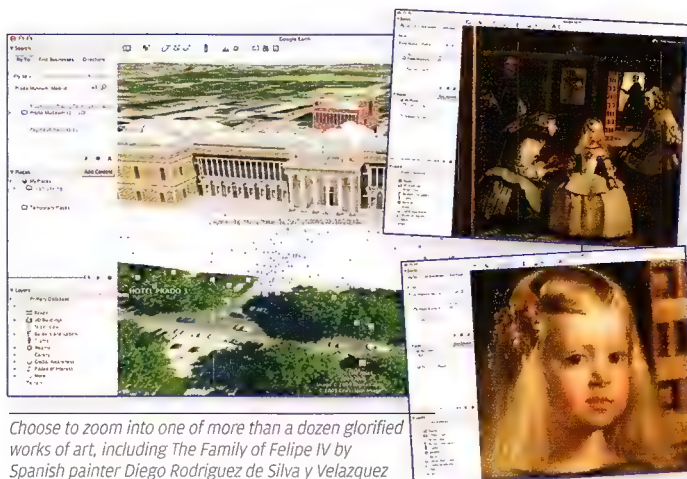
## Up close and personal

Google Earth has teamed up with Spain's Prado Museum to give art fans a treat

Art lovers can now harness the immediacy of the internet and Google Earth's satellite technology to virtually transport themselves into the hallowed halls of Madrid's Prado museum.

The partnership means computer users can zoom in closer to the centuries-old artwork than ever before. The project, which took three months last summer to complete, involved integrating 8,200 photographs with the website's satellite technology. Furthermore, the images are said to be 1,400 times clearer than what would be rendered from a 10-megapixel camera, giving culture-vultures the ability to isolate even the smallest of brushstrokes.

Currently 14 paintings can be viewed in detail, including Francisco de Goya's *Third of May*, but more are said to be scheduled for inclusion in the coming months.



Choose to zoom into one of more than a dozen glorified works of art, including *The Family of Felipe IV* by Spanish painter Diego Rodriguez de Silva y Velazquez

PAINTER

## Corel Painter 11

Latest version includes new brushes and much more

The latest iteration of Painter is here! Corel Painter 11 features a raft of new features based on both user feedback and on new developments at Corel. You asked Corel for better handling of colours in files imported from Photoshop and other software and it's delivered, so no matter what your workflow you can be colour confident. Painter 11 also introduces new media types including markers and other hard media, so if you're a fan of pens, crayons and pencils this is the program for you! The Mixer palette has also had a revamp, increasing its usability even more.



Painter 11 includes enhanced brush controls and new brushes as well as better colour space management

COMPETITION

## The art factor

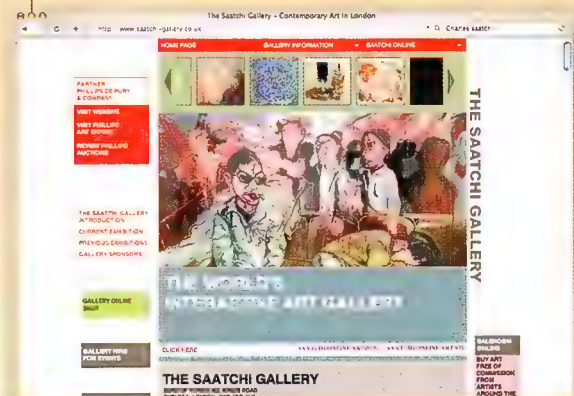
X-factor comes to the art world as contemporary art gallery Saatchi teams up with the BBC



Saatchi Gallery, Duke of York's HQ, courtesy of the Saatchi Gallery, London (c)Saatchi Gallery, 2009

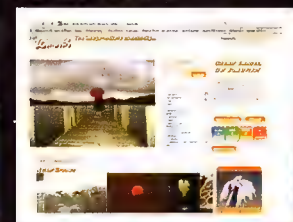
This site is structured to allow subscribers to choose an image and customise it through a variety of borders, fonts, music and more

A talent search to find Britain's best undiscovered artist gets under way this month, and will later be broadcast on BBC Two. The Saatchi's Best of British show will be presented by advertising boss and art collector Charles Saatchi and be broadcast this autumn. Commenting on the venture, Charles Saatchi remarked: "I am looking forward to the prospect of finding undiscovered British talent. Anyone with a fresh creative approach should enter – because nobody knows where the next art star will emerge from." The competition is open to artists aged 18 (by 1 April 2009) and over, and who are not currently represented by a gallery. Interested creatives should upload between three and five images/films at [www.submityourart.com](http://www.submityourart.com), where further details about the competition can be found.



## In short

Creative happenings from around the world



### Not for zombies

A new image stock site has sprung to life on the internet, comically called Not For Zombies ([www.notforzombies.com](http://www.notforzombies.com)). The site invites fresh and innovative images from up-and-coming digital artists, photographers and graphic designers as a way of showcasing their talents and getting their name known.

### Volume 2

## DIGITAL PAINTING

Following on from the phenomenal success of the Digital Painting Volume 1 bookazine, we're pleased to announce the launch of the second instalment, aptly titled Digital Painting Volume 2, featuring a brand new collection of tutorials and tips. The bookazine is on sale now in the UK and will hit US shelves on 10 March. For more info or to order a copy visit [www.imagineshop.co.uk](http://www.imagineshop.co.uk).



### Creative Arts comp

The Australian Anti-Discrimination Board has announced its plans to hold a writing and creative arts competition for young people to celebrate Law Week 2009. The closing date for entries is scheduled for 27 March, and more details along with eligibility regulations and terms and conditions can be found at [www.lawlink.nsw.gov.au](http://www.lawlink.nsw.gov.au).

**MAR 26** Issue 28 of OPM on sale!

Next issue we take a look at creating textures for a perfect painterly effect, show you how to add a bit of magic to still life paintings and take an in-depth look at how to create a matte painting. Don't miss it!





# Your Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

## Send your letters to...

Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK  
If you'd prefer to contact us via email, send your message to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk)

### Crackle crazy

In issue 25, an interview with Carlyn Beccia mentions that she creates crackling effects in her art using Corel Painter Hard Pastel. Her illustration 'Vlad the Impaler' has a Welcome to Wallachia sign that uses a crackle technique. Could you please provide an example/tutorial on how to create a similar crackle look?

Anne Hale

Consider it done! We're huge fans of Carlyn Beccia's unique texture and glazing techniques, and who better to show you how to do them than Carlyn herself? She'll join us in issue 28 to show how she created these fantastic effects in one of her most well-known pieces, Napoleon Sitting Tall, from her *Raucous Royals* book.

And remember, if there's an area of art or a Corel Painter technique that you're interested in and we haven't covered it, do let us know what you'd like to see in future issues of the magazine by writing to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk).

### Impasto irritation

I have been an avid fan of Corel Painter for years. I used to be a freelance graphic designer, now I'm semi-retired but still work on a Mac. Sometimes I set myself a challenge, and knowing you guys are the experts, please could you help me?

I've bought an old copy of *The Painter IX Wow Book*. In this book there's a reference to an artist called Nancy Stahl who has produced a style of thick brushwork illustration. I've tried so many times to find the right technique to emulate this style – am I missing something? It's driving me mad!

Bill Lovell

Nancy Stahl builds up the effects she uses with Oils, Gouache and Impasto brushes. Just as when you're working with their real media equivalents, it can be tricky to learn how to use these tools – they create the effect of thick, sticky oil paints. These heavily textured brushes can produce effects that are far too shiny and textural unless you adjust their settings and combine them in different ways.



*Distorto Impasto is the single most important brush for re-creating this look, but use it carefully as it distorts lines – avoid the eye area in portraits*

For the above image we used the Gouache>Broad Cover Brush and the Sargent brush to create blocky lines of bright colour as seen in Stahl's work. We then selected the Distorto Impasto brush, which is the one responsible for the smooth, oily finish you're after. The Impasto Depth Equalizer helped us adjust areas where the difference between Impasto and regular colour was obvious. Finally, we used the Impasto>Opaque Flat



*Crackle glazes can add a lot to an image, either reproducing effects like snow or creating the look of old, cracked varnish*



## Featured gallery

Our favourite reader's gallery this month

### Dragan Ilijkic

[www.paintermagazine.co.uk/user/Dragan](http://www.paintermagazine.co.uk/user/Dragan)

Bosnian Dragan, from Sarajevo, has a distinctive smooth yet painterly style that blends elements of watercolour with thicker, more precise brushes. His delightful landscapes are slightly stylised but still very realistic, while his portrait pieces are deliberately rough and Impressionistic. Dragan's use of colour tends toward bold, warm tones and often features yellows and oranges contrasted with strong blocks of emerald green and deep azure, while his cheerful subject matter has ensured him a high Gallery rating on our website.



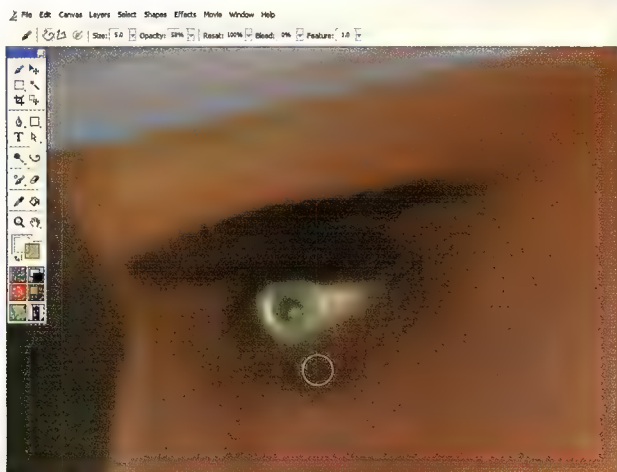
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Check your Paper Type in the Paper Selector to ensure that the grain of your paper isn't interfering with the appearance of your brushstrokes

set to a low opacity and with the Dab Type changed to Blend Camel Hair. This let us overlay a soft glaze of brushstrokes that unified the surface of the image.

Don't be afraid to work with bold colour when you're using the Sargent brush – you can blend it back later. Really ramp up those highlights and shadows and introduce brighter colours if you feel daring!

## Pixel problems

I'm new to Painter and I'm experiencing a problem. I've got Painter Essentials on a PC (512MB RAM, Pentium 4 – a little bit depreciated but works fine). When I'm sketching with a low size brush (for example, Pencil at size 1.0), my strokes are not smooth. They are visibly pixelated, even with a high resolution document at 300ppi. I've tried on a trial version of Painter X and had the same problem.

Does anyone know what's happening?

Marf, via forum

It looks like you've had some help on our forum already from readers of the magazine, but for anybody else who is experiencing this problem we'll set out a few tips below to help you.

First, the PPI of an image – its 'pixels per inch' ratio – affects how it prints and not what you see on the screen. You may find that when you print, your brushstrokes won't look pixelated at all, so it's well worth doing a test print.

Second, when you zoom in a lot you'll often find that pixels are clearly visible. If you zoom in increments of 25 per cent, however, they're less visible – so try zooming from 50 to 75 per cent and so on upwards.

Finally, any paper textures you have active can affect how smooth your brushstrokes look – the grainier your brushes and the stronger your paper texture, the more you'll see visible pixelation. Always check your Paper Type in the Paper Selector, and either avoid using brushes that have any grain or set it to Zero if you want really smooth strokes. It's also worth checking that the Dab Type of the brush you're using isn't set to Pixel Airbrush.



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Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit [www.paintermagazine.co.uk](http://www.paintermagazine.co.uk) today!





WEBSITE  
JOB TITLE  
CLIENTS

www.gregbanning.com  
Illustrator  
Philips, Fox News, Penguin Books, Random House, Scholastic

**The Brawny Man**  
"I re-created the iconic logo  
for Brawny paper towels"



## An interview with... Greg Banning



Toronto-based Greg Banning has been working as an illustrator for 15 years – now he works digitally. We caught up with him to find out more...

**G**reg Banning lives in Toronto, Canada and has been an illustrator for the past 15 years. His signature all-American style harks back to the advertising and movie artwork of the Fifties and showcases his passion for the art of Norman Rockwell. Primarily producing editorial illustrations for US and Canadian magazines, he also produces cover art and illustrations for a variety of publishers, particularly in children's books themed around his beloved ice hockey, as seen in his most recently published book, *Wendel and the Great One*.

### How would you describe your style?

That's interesting. I know people say some of my work resembles Norman Rockwell's, which is high praise. Then it makes me wonder if these people know Rockwell's work at all. He truly was a master, and I'm an illustrator who just tries to emulate his work. Really, I think my style is still a work in progress, changing as I master my drawing and painting technique.

**When you started as an illustrator 15 years ago, did you have a clear style in mind or did it grow organically?**

It grew organically. I think Rockwell was the best artist of his time (notice I didn't say commercial artist). I love how he captured a story in an illustration... and besides that, he was an incredible draughtsman. I've studied Rockwell's techniques as well as others. I think my style just evolved out of not being able to paint as well as Rockwell. As I said earlier, it's a work in progress.

**Did you originally work traditionally, and if so, when and why did you make the switch to digital?**

Yes, I used to paint in acrylics, gouache,



Maclean's cover  
This was a cover for  
Maclean's, a Canadian  
publication



All original artwork by Greg Banning

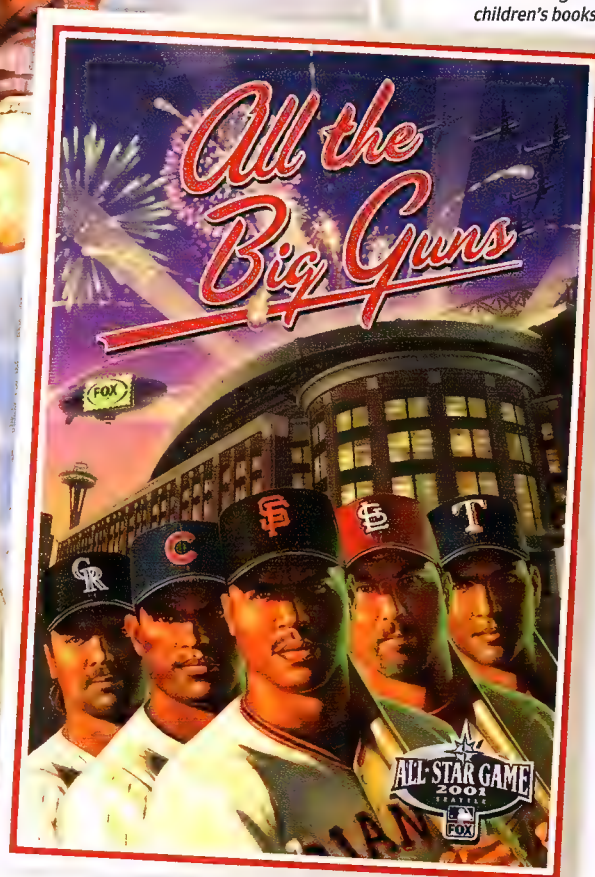
G.B.





**Lederhoser**  
An advert  
for Labatt  
breweries' *Oktoberfest*  
promotion

**All Star**  
A poster for Fox  
News. Greg's sports  
illustrations have  
seen him contribute  
to a range of  
children's books







Bruce - Mojo mag  
This is an editorial  
illustration  
Mojo maga

**PainKiller**  
Greg Banning created the  
box art character design for  
the FPS game PainKiller,  
released in 2004



*"I continue to use Corel Painter because it really is the only application that can emulate real mediums"*

and pencil crayons. I think digital was a natural progression in times of shorter deadlines and smaller budgets.

#### **What specifically attracted you to using Corel Painter?**

Well, I already had some peers using it, and they said "You have to try it!". I continue to use it because it really is the only application that can emulate real mediums.

#### **What would you say your favourite Corel Painter features and tools are?**

Recently I updated my computer hardware - my old computer from 1998 didn't have a sufficient processor. So now I can paint on multiple layers and erase out from them. This is really handy.

#### **Can you briefly outline your working methods, for example on a typical editorial illustration job?**

Well, first I ask for more money and time! Then when I get laughed at, I try to figure out the quickest method

to use. Generally, if I had more time I would do a pencil sketch for the illustration using Painter, then convert it to a monochromatic underpainting, usually in sepia. Then I'd paint right onto it, mainly using a Chalk brush. Thanks to all the great concept artists out there nowadays, I'm a bit sneakier. I do a detailed drawing in black and white, then using an Overlay layer, Soft Light layer and a Screen layer, I tint the black and white image till I get colour. Of course, I'm still drawing the whole time I'm using those layers. Then I clean it all up using a default layer.

#### **With editorial jobs are you provided with the raw materials and picture references, or do you source your own?**

Sometimes you're provided with them, but mostly you have to spend a lot of time referencing material. Having a digital camera and even a webcam is very handy.



**Purolator calendar**  
Greg also produces  
advertising illustrations,  
as seen in this Purolator  
branded calendar



**Red Bull F1 cover**  
This illustration was  
a cover for Red Bull  
F1 magazine

Several ice hockey-themed books you've illustrated featuring the legendary Wayne Gretzky and others, have been published. Did your love for ice hockey fuel these, or did they come about by chance?

Well, I'm pretty passionate about hockey and all things Canadian, so I guess these books were a good fit for me. I've been doing hockey-themed books since I began my career. The latest book is *Wendel and the Great One*, published by Scholastic.

**What advice would you give to anyone wishing to start a career as an illustrator?**

Wow... I really wish someone had told me what I was getting into. It's very hard work but very rewarding. If it's your calling, you need to embrace it and spend the necessary hours working at it. I think the key nowadays is to be versatile. There are jobs out there, but they could be in gaming, films, books, advertising or editorial illustration. They're all very different, they all demand certain styles... and they all demand speed.

**Finally, can you tell us about your plans for 2009 and beyond?**

I hope to have my next book finished, since I think I had a deadline in January... Other than that, I think I'm going to promote myself more and fight for those good jobs that are still out there. ☒



**Editorial portrait**  
This was a  
spread for  
an American  
political  
magazine





# showcase



## HELEN CHIEREGO

TITLE Poppies and Glass Marbles  
WEBSITE [www.paintermagazine.co.uk/user/HelenChierego/](http://www.paintermagazine.co.uk/user/HelenChierego/)  
JOB TITLE Digital Artist

Helen Chierego is from Melbourne, Australia. A traditional painter who started her introduction of digital media a couple of years ago, she now combines the traditional with digital techniques to create impressionistic scenes and still life images.

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© Lukasz Pazera



© Edward Grad





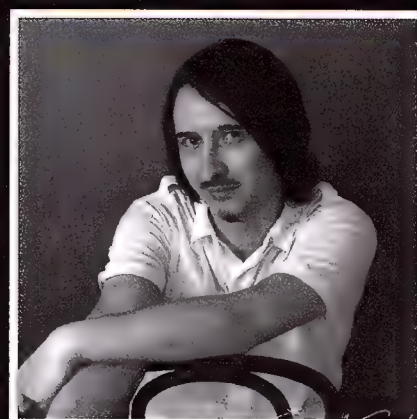
*Lukasz Pazera*



*Damien Thaller*



*Edward Grad*



# Matte Painting

Julie Easton finds out how Painter can be used to create stunning backdrops for the television, film, gaming and animation industries



**M**atte painting is something we've all seen, whether we are aware of it or not. It's the skill of painting a representation of a 'set' that is used in films, for example, where it would be too expensive to build the set or find the right location. Matte paintings can create out-of-this-world civilisations, perfect utopias and far-flung locations that, when combined with live action, are indistinguishable from reality.

Matte painting isn't something that has come about as a result of digital technology. Traditionally, mattes were made with paint or pastels on large sheets of glass, and the skill dates back to 1907, although more famous examples of matte painting

appear in films such as the *Star Wars* and *Indiana Jones* original trilogies. Traditional matte painting was still used in the Nineties, but for the last decade matte painting has gone digital.

Rarely are matte paintings started from scratch. Instead, a photo (even a series of photos montaged roughly together) or 3D model is used as a jumping-off point, denoting composition, lighting and shape. From here, these rough references are painted over, adding in extra elements as needed to fit the brief. These matte paintings are finally combined with computer-generated environments so that the camera can move around the scene, giving it depth and helping it to integrate with the live-action footage.

Despite matte painting's high-profile uses, painters of all skill levels indulge in the technique and it can be picked up by anyone. Corel Painter, along with Adobe Photoshop (often in combination), is one of the most popular programs to be used in the matte-painting industry thanks to its wealth of natural brushes. Websites such as [mattepainting.org](http://mattepainting.org) show just what can be achieved, whether your interest lies in creating period set pieces or futuristic cityscapes.

Over the next six pages we'll be speaking to three very different matte painters about their work. They'll also be giving us advice for getting started in matte painting and telling us where Painter comes into play.



Title: *Geisha*

Personal artwork – one of the works that took longest to make. It was around three weeks of work spread over an 11-month period

© Lukasz Pazera

# Lukasz Pazera



EMPLOYER/CLIENTS: Passion Pictures, Nexus Productions  
WEBSITE: <http://luk.pazera.pl>

**L**ukasz Pazera is a painter and art director whose beautiful landscapes have been featured in the 2008 BBC Olympics campaign. Pazera was chosen specifically for this high-profile sequence by the director, who used the painting *Geisha* (seen here) as a style reference.

Having studied graphics and animation, Pazera has spent most of his career working as an artist in the animation industry. "I went through pretty much the whole CG pipeline," he explains. "I've done rigging, character animation, lighting, matte painting and compositing." With such a varied skill-set, Pazera doesn't describe himself as a matte painter – he is instead a 'visual artist', though matte painting does form part of his working life: "Matte painting seemed like the right choice for a next step in my long-term development as an artist."

For Pazera, the benefits of matte painting are clear: "You don't have to deal with tons of technical issues that are common in other aspects of the 3D pipeline. It's more direct process, and that's something I appreciate after a few years as a CG artist."

With a wealth of experience behind him, Pazera has plenty of advice for the budding matte painter: "The first thing is getting good photo references – for objects, light, colours, etc. When I have enough visual clues, I'll do a few 15-second thumbnail drawings and I'm off painting."

Pazera's paintings use a combination of Photoshop and Painter for the painting work: "I absolutely love Painter's brushes. The most common tools I use are the Artists' Oils, Oil Pastels, Sponges, Palette Knives, Pen, Sumi-e, Airbrush and the brilliant Sargent brush."

Pazera's final word for getting to grips with matte painting is to start from the basics: "Don't start from a complex cityscape or landscape. Study composition, perspective, lighting, etc, on simpler arrangements first. Live drawing or painting is the best. You are going to train your eye and hand far better if you observe the real thing."





### Title: Carriage

Like the piece below, this was also inspired by *Roadside Picnic*. This time I took a bit more of an illustrative and narrative approach. It's an exploration of the concept of Zone and Stalkers.

© Lukasz Pazera



### Title: Postcard from The Zone III

One piece from an ongoing series that I created as personal artwork inspired by the concept of Zone from the *Roadside Picnic* book. The idea is to show series of landscapes under the common title Postcards from the Zone, that together bring an impression of being in this bleak and desolate yet beautiful and powerful place

© Lukasz Pazera





Title: **Paralyzed**  
This character concept  
image was created in  
Painter and Photoshop

**Shrimphead**  
© Damien Thaller



# Damien Thaller

EMPLOYER/CLIENTS:  
WEBSITE

Rising Sun Pictures, Animal Logic  
[www.damienthaller.com.au](http://www.damienthaller.com.au)  
<http://thaller.cgsociety.org/gallery>





**Title: Down Town Darwin -  
Australia feature film**

This matte painting was created in Painter and Photoshop for the film *Australia*. The foreground characters and vehicle elements are original footage, with the entire background being the matte painting

*Australia*  
© 20th Century Fox | Animal Logic



**Title: Darwin -  
Australia feature film**

This matte painting was created in Photoshop and some colour work in Painter for the film *Australia*. The characters and vehicle elements are original footage, with the entire background and architecture being the matte painting

*Australia*  
© 20th Century Fox | Animal Logic

**T**haller has just finished work on the massive cinematic release *Australia*, but he's been working in the entertainment industry for 14 years and has a background in directing commercials, concept design and 3D.

He now focuses on matte painting and concept art – something that came as a natural progression for him: "Being an artist myself, I have always been fascinated with the high amount of details and composition in the craft of matte painting. Matte painting is a real art, and it's not something for every artist. You need to have a very good understanding of composition and lighting, and a good understanding of photography really helps,

because matte painters use similar skills and techniques to professional photographers."

With so much experience in the industry, Thaller understands all too well the challenges that come with being a matte painter: "Making an image appear as though it was shot through a camera! But that's the challenge and that's what makes it so exciting. Sourcing good reference images with lighting, depth, tones and texture is always a must. Observing the imperfections of nature and real-life objects is always ongoing for a matte painter."

Corel Painter plays a key role in achieving this realism: "Painter would have to be one of the three main software packages that I use for all

my matte paintings and artworks. Painter has so many different types of watercolour brushes and pastel-type brushes. And Painter also has that great feature where you can spin the canvas around and keep painting, just like you would in real life with your sketchpad."

So what are his final words of advice for wannabe matte painters? "Take a photography course! Study lots of reference. Understand what makes a good matte painting and what makes a bad one. Matte painting isn't concept art – you're painting photographs. Observe what things really look like. You will need a great deal of patience. Matte painting can be very challenging, but also so rewarding."



**C**anadian matte-painting artist Edward Grad indulges in both his commercial projects for feature films and animation, and personal work. He is currently working on *Hoodwinked 2: Hood Vs Evil*, but his past credits include *Harry Potter And The Order Of The Phoenix*.

Grad's background is traditional, taking in painting, drawing and photography, but he has always wanted to work in the film industry: "I realised it watching *Alien* when I was 14. I was absolutely amazed by the design of the ship, environments and characters. Matte painting is a magic that makes audiences believe that the places created by the artist actually exist somewhere."

Grad's own matte paintings use a blend of programs, including Corel Painter – "The most spectacular and attractive part of Corel Painter is the Brushes and the ability to mix colours on a palette" – and 3D modelling software, Maya. He sees his role as pivotal in the creation of a modern feature film: "I think matte painting is the most artistic function during production. It's also a very responsible function, because some shots have 90 per cent matte painting and only ten per cent footage or animated characters." He explains that matte painters need to work closely with the director, art director and VFX supervisor, and often matte painters will go on to become art directors themselves.

During the production of a matte painting, Grad suggests that new matte painters follow a tried-and-tested workflow, which includes everything from spending time on research to gathering materials (such as photos, 3D models and background plates), to checking your monitor's calibration and even projecting matte painting layers to 3D geometry if required. He has plenty of advice for the next generation of matte painters: "Paint, draw, clone, erase... do as you feel. Be artistic and creative. Make the viewer's eye follow to a point of interest or action, and create atmosphere. Create a painting that helps to tell a story." ☒

# Edward Grad



EMPLOYER/CLIENTS: Starz Animation  
WEBSITE: <http://edwardgrad.cgsociety.org>

## Title: Landscape With River

My first goal was to create a matte painting over a photo without changing the colours and lighting conditions. I did a few minor corrections to achieve a feature film look. My second goal was to practise my brushstrokes, and play with colour values and saturations. Photoshop and Corel Painter

© Edward Grad



## Title: Roman Harbor

To create this project I needed to use a variety of Maya plugins and lots of digital painting in Photoshop and Final Paint to achieve the environment and models of the harbor. I also used some references of real life architecture and scenery from Rome and other traveling around the world.

© Edward G. Lee



## Title: Tower Rock

The main architecture modelled and textured in Maya and integrated with 2D elements painted in Photoshop and Final Paint. The scene is rendered in Maya. Maya Plugins: Core Paint and Core Render.

© EDWARD G. LEE





# BRUSH CATEGORY Sponges

When it comes to loose textured colour, Sponges clean up

**S**ponging is one of those artistic techniques that have come to us out of interior decoration and associated crafts. Its origins lie in the ancient art of frescoes – wall paintings on damp plaster – in which large areas of underlying colour were often sponged on for convenience. It wasn't long before artists wanted to reproduce this textured look on smoother mediums, and began using the sponge on these as well.

Sponges are in fact sea-dwelling animals, so it's no surprise that this art form, along with the famously expensive pigment 'sea-purple', was first used by the maritime peoples of the ancient Mediterranean.

A few thousand years later, however, and some of us can be put off by the idea of dabbing paint onto a canvas using the remains of a living creature, in the same way that certain people won't use sable or squirrel brushes, favouring synthetics instead. You can buy synthetic sponges, although there's less variation in their texture than seen in their 'living' equivalents.

In Painter, on the other hand, you'll find an abundance of the natural textures you've come to expect from the program in the Sponges section.

COREL  
**painter**  
PRIMER

## COLOUR MIXING

Overlaying colours using Sponges in fairly randomised dabbing motions can produce a great build-up of different tones that will mix optically. Try using separate layers at different opacities for a glazed effect

## STRONG COLOUR

Layering paint with Sponges can produce a bold colour effect with a softly diffused edge. Try it for strong areas of light, as we've done here

## STIPLING

Create a stippled effect using Dense or Square Sponge variants – ideal for creating Impressionistic light effects as seen here

## SOFT FOCUS

Using Sponges allows you to build up a semi-abstracted soft focus effect – wonderful for use on skies and water



## Plain vanilla

Try the basic Sponge brush



The basic Sponge produces a lightly coloured effect with some texture and minimal bleeding, so that you have a good chance of building up basic forms in a painting. It's ideal for the initial underpainting, as it produces reasonably thick coverage and strong colour while retaining the 'holey' look that makes sponges so popular for building up colour and glaze. It's also good for combining with other brush variants, and is excellent for cloning.

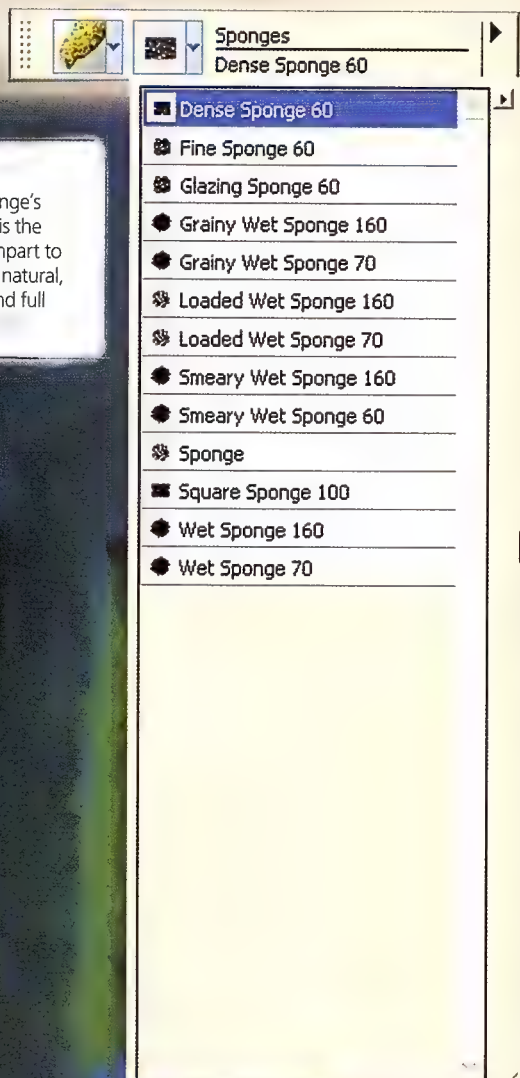
## Wet into wet

Plunge into using the Wet Smeary Sponge



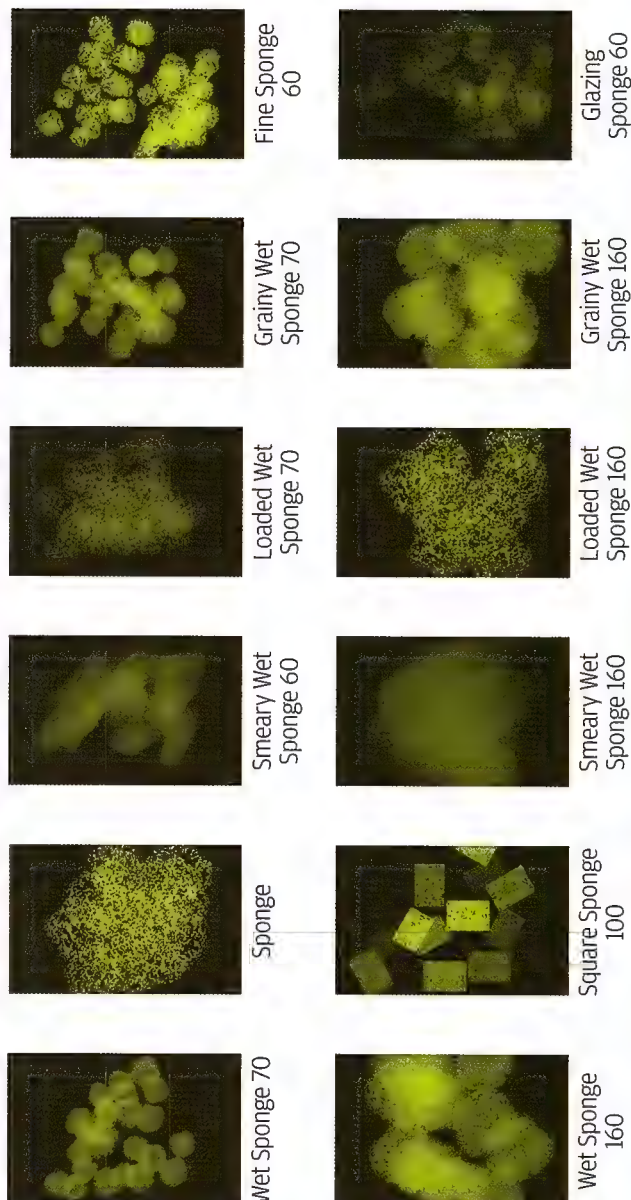
This is great for 'mucking up' an underpainting. It won't use Clone Color effectively and isn't suitable for actually painting – use it as one of the Sponges section's unique blenders. You'll achieve a lovely runny paint look that gives images a fantastic wet-into-wet effect, with floated-in colour and little linear definition. Great for creating harmony, and for smeary, semi-abstracted rainy scenes.





## Painter's Sponges

Dive into the Sponges brush category



## Blocking in colour

This blocky brush variant is anything but square

The Square Sponge 100 creates densely outlined squares in a dry sponge effect. There are lots of uses for this, eg for an Impressionist effect, you can set the brush to various sizes and create a look similar to the work of Seurat and others. Abstract and semi-abstract painters can use its mix of defined brush marks and textured colour to create a wide range of blocky effects. It's also great for cloning onto a separate layer and setting to Colorize – producing wonderful tonal variations.

## Softly defined details

Try the Fine Sponge for a softly diffused effect

This is an excellent cloner. Set to Use Clone Color, you can use it to clone a photo in fairly good detail while retaining a softly diffused, lightly textured look. Is also a great glazing brush, as it offers softer texture and slightly sharper detail than the Glazing Sponge. Use it on a separate layer at the end of a painting to bring out soft sponge textures without losing essential line work. Ideal for newcomers.





# Customise the Image Hose

How the Pen and Image Hose can be used to re-create the Superflat style in Painter

**S**uperflat is a Japanese style of art with a long and complex history dating back to the Edo era. It's closely related to the pop culture of Japan, specifically Animé and Manga, which is where Superflat derives many of its stylistic quirks and subject matter.

Thematically, Superflat enters into a dialogue with said pop culture, both by acting as a commentary on modern life and commercialism, and by becoming part of it. Takashi Murakami in particular has made a point of commodifying his art: his pieces are sold to bidders at fine art galleries, used on designer handbags and even

packaged with candy. Because of this, while Superflat shares some spiritual similarities with the Pop Art movement of the Sixties, it comes across as less condescending. Andy Warhol, Roy Lichtenstein and others used the language of pop culture at the time, but in a way that was very much a criticism. More to the point, they took from it without giving back, whereas Takashi Murakami is contributing artwork that's accessible to the general public.

Superflat is also associated with artists such as Hanmaru Machino, Chiho Aoshima, Masafumi Sanai and Yoshitomo Nara. While the subject

matter varies, it is generally imaginative, with fantastical animals and plants, and imagery that might be considered more typical of media for children. From a technical standpoint, the colours tend to be bright and cheerful, with a combination of flat shapes of colour for the characters and painterly backgrounds. Linear perspective isn't really used, and there isn't a camera eye level. Also, there's lots of anthropomorphisation – plants, animals, etc have a face and personality.

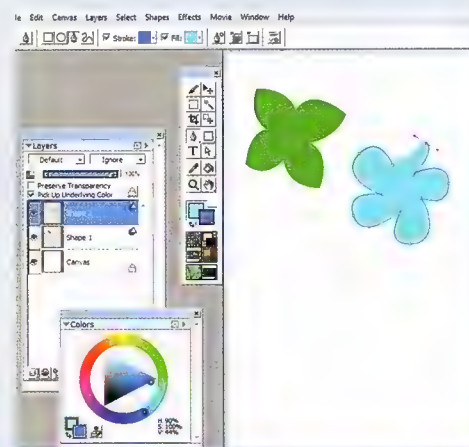
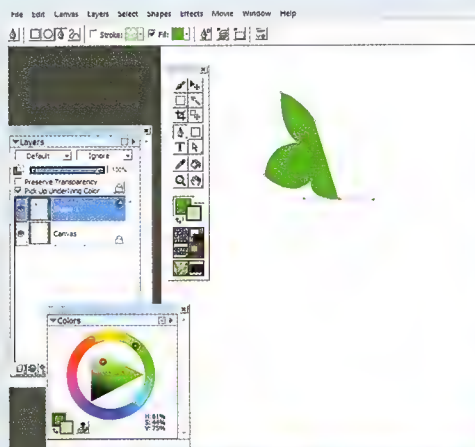
In this tutorial we'll try our hand at creating an image using Superflat stylisation, with emphasis on vector graphics tools and Image Hose.



## The Pen tool and you

### An introduction to vector graphics

The Pen tool is one of the main tools we're going to be using in this image. It can be used to create simple or complex shapes, and is a good way to easily fill an area with a colour or gradient. However, we recommend practising drawing with it in a scrap file if you've never used it before, as there's a bit of a learning curve. The Pen isn't like the brushes, where the line you make directly correlates to the mark made on the image. Instead, you click to create anchor points that define the shape. The advantage of this is that since the shape is determined mathematically, instead of being reliant on pixel location, it can be manipulated and scaled endlessly without having to be erased and redrawn, and with less distortion. Also, if you want smooth curves and lines, this is the tool to use.







### material info

-  Artist  
Celia Yost
-  Time needed  
Six hours
-  Skill level  
Advanced
-  On the CD  
Custom Image  
Hose nozzles





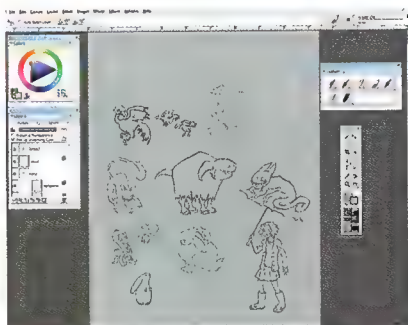
## The process

We walk you through creating the image

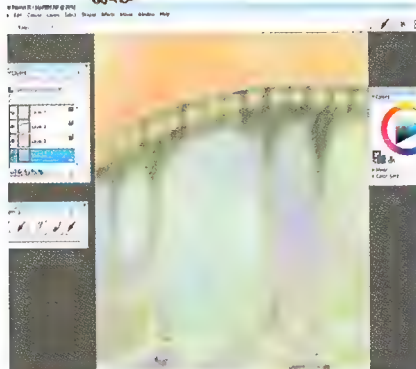


### Superflat isn't all the same

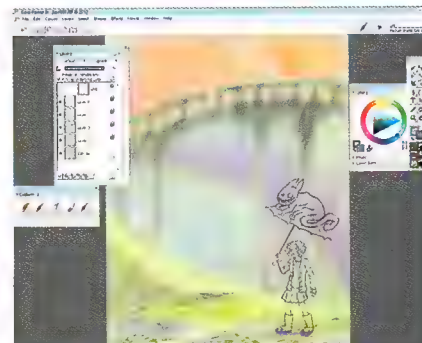
There's a fair amount of style diversity with Superflat. While this tutorial leans towards resembling what you might see in an animated movie, the artists work in various ways. Yoshitomo Nara, for example, is known for large, traditional paintings of child figures with very little background, that are downright stark compared to Takashi Murakami's work.



**01 Getting started** First off, we scanned in some characters that were drawn traditionally. There's no reason why you couldn't do your line drawing in Painter, however. We'll keep each character on its own layer, set to Multiply so that they work as a transparency for us to colour under.



**02 Background** We don't like working on a white field, so we use the Bucket tool to fill the canvas with a neutral grey. Make a new layer, and then start using a couple of different brushes to build up the background.

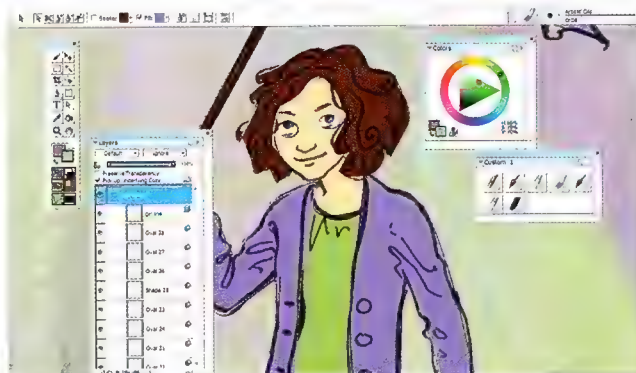
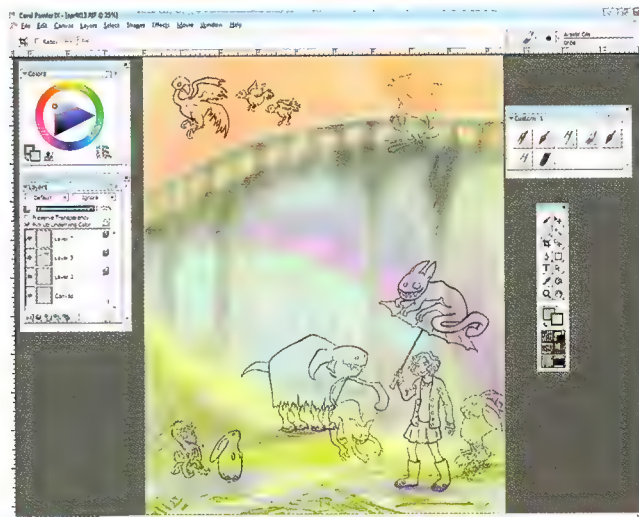


**03 Layering paint** We're starting to think about what we want as a general composition and colour scheme at this point. Superflat art tends to have bright, cheerful colours, so we're going to start with the triad of purple, orange and green, staying fairly light in value.

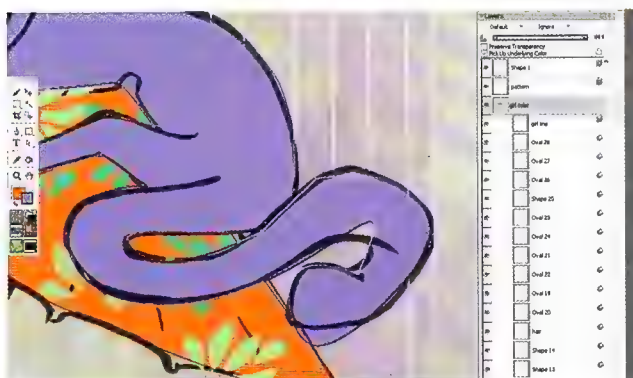
### 04

#### Populating the drawing

Now we're ready to start arranging the characters we scanned earlier. We recommend doing any rescaling that needs to be done at this point (Effects>Orientation>Scale), because later it will be more complicated. As Superflat stylisation avoids having a specific eye level, we're not concerned that the figures are drawn straight on, regardless of page location.



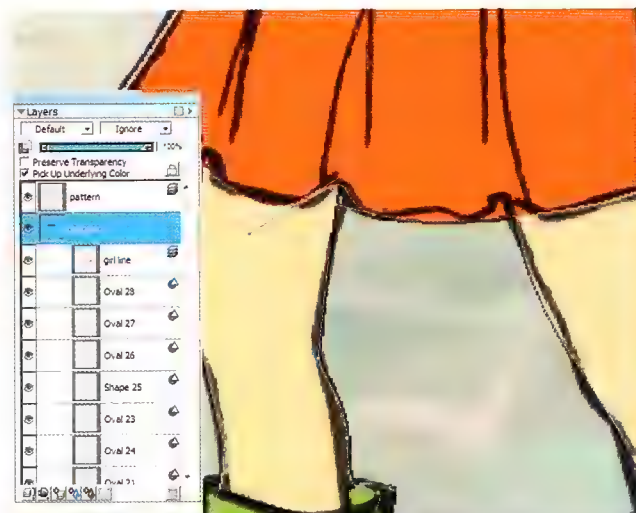
**05 Hotkeys are useful** To colour the characters we're going to be using the Pen tool and some other vector editing tools. We really recommend using hotkeys for this sort of thing, as it's a lot faster. Some important hotkeys for this tutorial are: H = Shape Selection tool, P = Pen tool, X = -point, A = +point, and Y = convert point.



**06 Handling vectors** On the first pass we don't get too picky about matching the outlines exactly. It's generally best to block in the shape using as few points as possible. If you click and release you will get a point, but if you click and drag you'll get vector handles that will control the curve of the line.

### 07 Editing vectors

After you've made a shape, you can edit it with the very handy Shape Selection tool (aka the little white arrow). Use it to click on one of the anchors, and you can go back in and adjust the handles or move the points as you see fit. In the same menu are also tools that allow you to add and remove points.



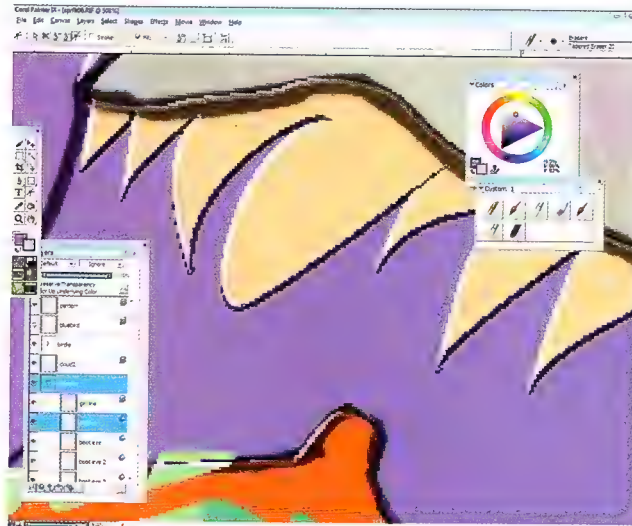




**08 Something to watch out for** However, sometimes you'll click on the outline of your shape, and instead of getting helpful editable anchors you'll get a series of red dots, and the entire thing moves when you try to edit it. Don't worry, this is easy to fix. Make a note of where exactly one of the anchor points is, click off your shape and then click exactly on one of the anchors.

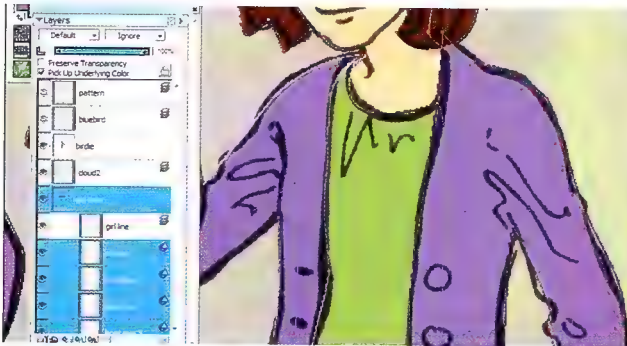
## 09 Convert point

There will be occasions when you need to get rid of the vector handles in order to make a point. For the most recent anchor, hover the cursor over the point until a chevron appears, then click on the point. If you want to remove the handles after you've finished a shape, you'll need to select the Convert Point tool.



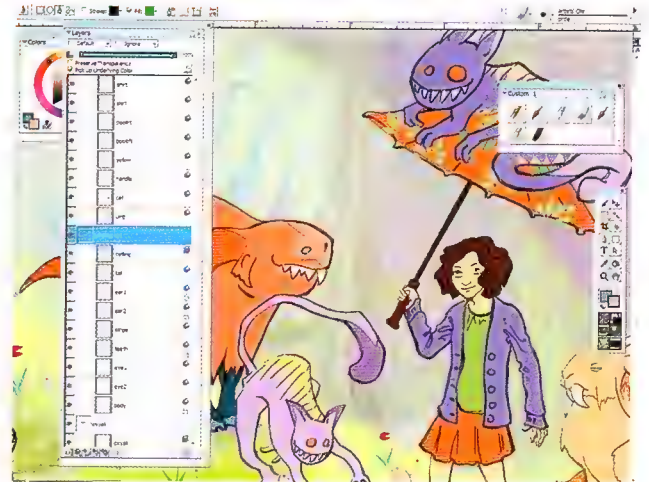
## Superflat and technology

Digital media does a lot of things well: flat colour, repeated shapes, patterns, the ability to make a lot of copies that can be reused, have become part of the Superflat look. Factory production is often thought of in relation to commercial goods, but Takashi Murakami embraces it. He has several assistants, and his digital paintings are printed numerous times.



**10 Edges** When making shapes that share an edge, it's best to avoid actually using the same line as the border for both. Have them overlap instead, so that one shape starts inside the other, and avoid putting any anchor points where the edges cross. With opaque colour this won't be visible and will make your life much easier.

**11 Organisation is your friend** At this point, since every new shape creates a new layer, your Layers palette is probably getting a bit out of hand. We highly recommend labelling your layers as soon as you make them (just double-click on the name), otherwise it's easy to forget what's what and it can be a hassle to sort out.



*"When making shapes that share an edge, it's best to avoid actually using the same line as the border for both of them. Have them overlap instead"*

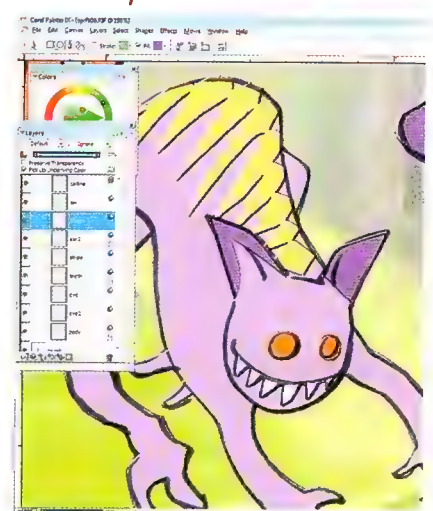
## 12 More on organising

Another way to get organised is grouping layers. We like to have all the shapes that go with one character in a group, because this will also allow you to do things like move them together. Select the layers you want grouped by holding down Shift, click on the box in the bottom left corner of the Layers palette and select Group.



## 13 A caution on resizing

Rinse and repeat for the other characters. Keep in mind that while you can select several layers' worth of shapes and do things such as resize them as a group, you will have to resize your raster line art separately.





## Tutorial Customise the Image Hose

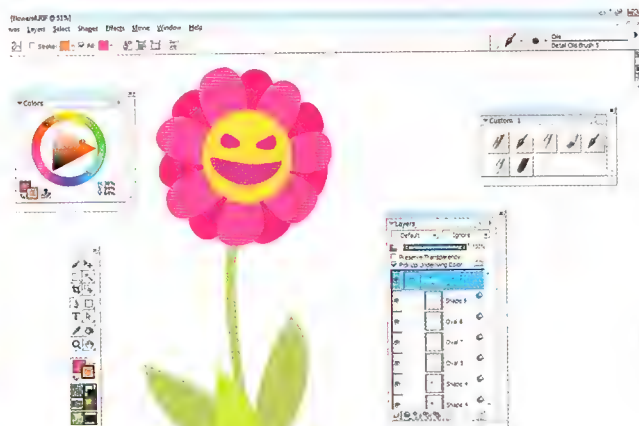


## Add more style

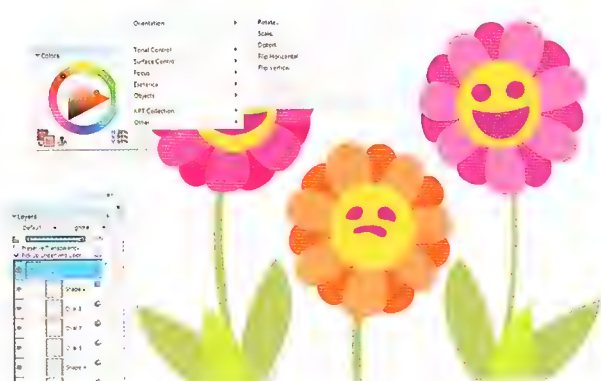
Brighten your image up with these cute characters

### 14 Custom nozzles

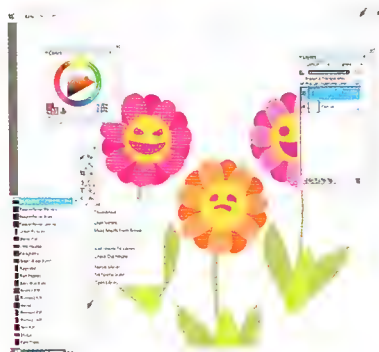
Superflat stylisation involves a lot of repeated imagery, be it flowers, faces, eyes or whatever. An easy way to achieve that in Painter is by making custom nozzles for the Image Hose tool. We're going to make some flowers and other plants for the foreground of the image, so it's a bit more festive.



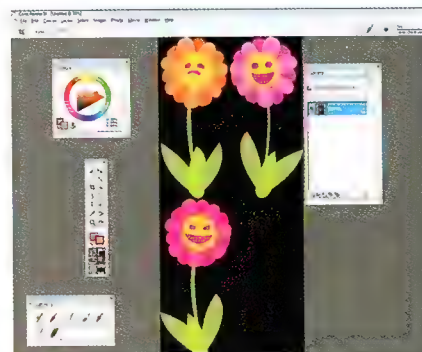
**15 Make your own** First open a new file and use the Pen tool to draw something you'd like as a pattern. In this case we're going to go with a flower. The Pen tool does this automatically, but if you're using one of the brushes for this, make sure the shape is without a background. Group the layers when you're finished.



**16 Give it some variety** Copy and paste your flower a couple of times, and change them around a bit. You can do things like flip or rotate under the Orientation menu, or adjust the colours, or go in and edit the vectors a bit as we did, to change the facial expressions. You can also use the Nozzle file on the disc as a start point.



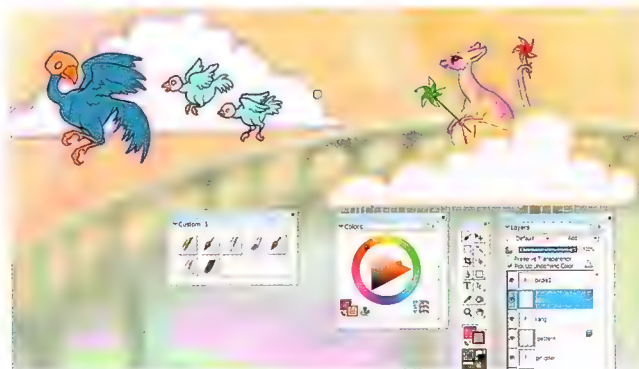
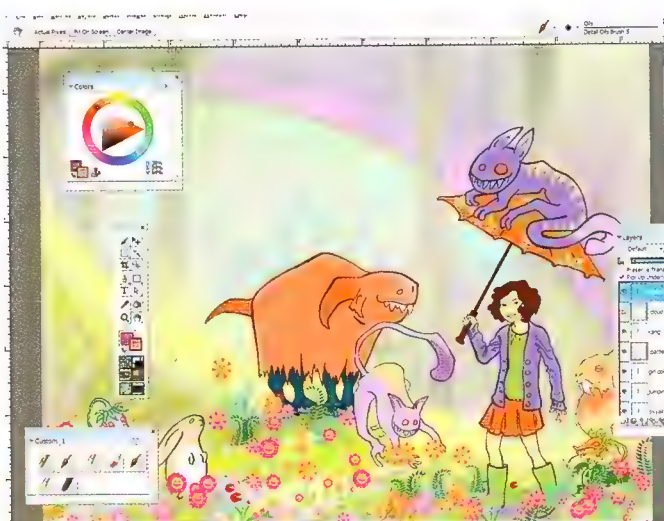
**17 And here is your new nozzle** Once you have enough flowers, collapse your groups so you have one layer per object, and then regroup those layers. Go to the Nozzle menu, (bottom right corner of the toolbox) and select Make Nozzle From Group.



**18 Save and load** Save the resulting file, and in the image you want to use it in go to Nozzle>Load Nozzle, pick out the file you just made, and you're set. You could go ahead and add it to your library, as that way you won't have to reload it every time you want to use it.

### 19 It's a painting not a collage

Now we've got a problem. We have this nice painterly background with these flatly coloured figures – and the two don't really look as though they belong together. Yes, juxtaposition of different textures can be a good thing – but the goal is still to create a cohesive image.



**20 Tying it together** Compositionally, we need something more going on in the top half of the image, so using our friend the Pen tool, we make a couple of clouds. They look a little goofy as vector shapes, though, so commit them and then use a modified Artist Oils brush to smear colour around the edges.





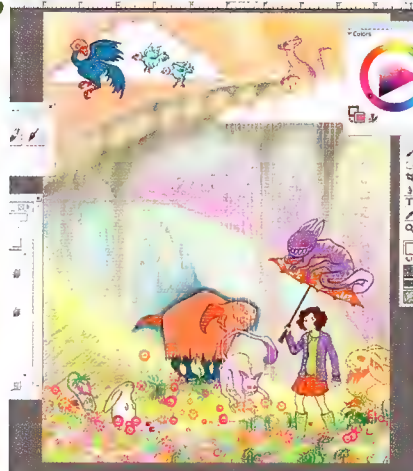
## Creepy cute

Another thing most Superflat art is noted for is its tendency to straddle the border between creepy and cute. Where exactly that border is isn't easy to define, and of course varies from person to person, but we think that ambiguity contributes a lot to why people find it to be such a compelling style.

## 22

### Composition fun

We've got all the figures placed and the rest of the page more or less as we want it, but we're still tweaking the layout. The tricky thing about a style like Superflat is that you can't rely on things like dramatic lighting to make a good composition.

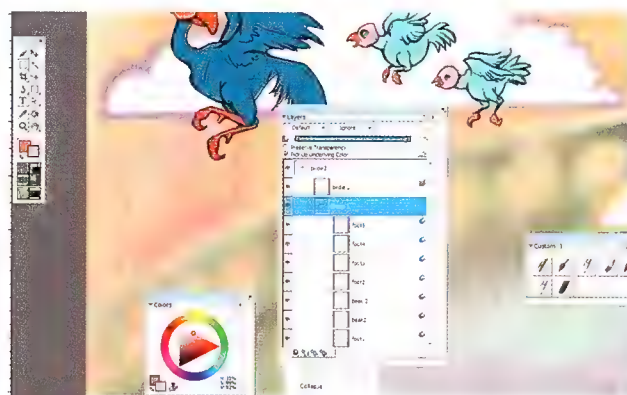
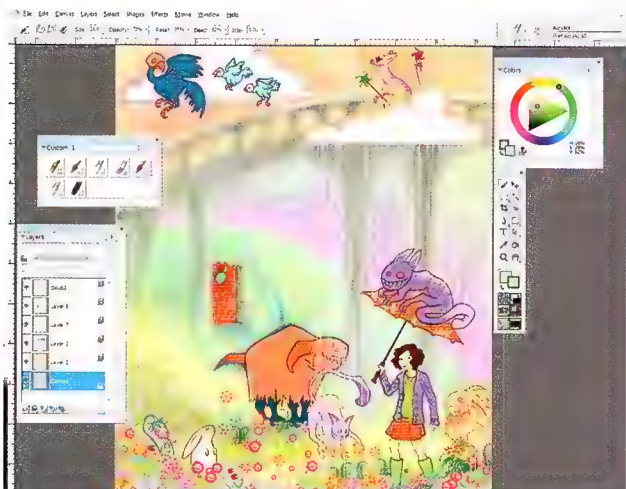


**21 Details** We also decide to add some rain using the Straight Line tool, give the kangaroo a couple of pin wheels, and add halos of paint around some of the figures to try and integrate the background a bit more.

## 23

### Colours and curves

What we did to encourage the eye to move around the page was to make sure we were echoing our colours (ie, if we used a colour in one spot, we had to use it somewhere else, preferably on the other side of the page), and use soft diagonal curves in the background. We also added a little more detail.



**24 Rasterize!** One of the last things we need to do is collapse the layers that have the colouring for the characters. This will rasterize the vectors, so be certain that you've finished editing them.

## Simple facial expressions

### Creating emotion with lines

Making readable facial expressions with very few shapes or lines is surprisingly easy. Humans are hard-wired to see faces whenever possible. Two dots next to a line will be read as a face pretty much all the time. Just think about how easy emoticons are to understand, even if the 'face' is sideways. While this does vary a bit from culture to culture (for example, Japanese emoticons will put more emphasis on what the eyes are doing, whereas American ones focus on mouth shape), in general people comprehend the emotion they're looking at by the position of the eyebrows and shape of the mouth, as these are the two most mobile areas of the face. Another thing to keep in mind is that hard bends and zigzags will read as being angrier and higher energy than soft curves and waves. A sad mouth will look like a parenthesis, whereas an angry one will look like a bracket.

### HAPPY



### SAD



### ANGRY



### CONFUSED/OTHER



**25 Tidying loose ends** Once the colour has all been collapsed, you might need to go back and do some touch-ups with an opaque brush, as sometimes it's easier at this point to see places where the shape got a little weird or lines didn't quite meet after rasterization.







# Create a stunning landscape


Discover how easy it is to clone a photo and create a beautiful landscape with painterly texture

## Tutorial info

 Artist  
Alberto Guillen

 Time needed  
Three hours

 Skill level  
Beginner

 On the CD  
Start file

**P**ainter is a powerful world of art. At first it seems complex and difficult, but after learning some basics you'll realise how awesome and easy it is to create expressive paintings.

This tutorial introduces brushes and a step-by-step process you can use for your own enjoyment and creative pursuits. Soon you'll realise how quick and effortless it is to create a lovely painting from a photo.

The goal of this tutorial is to inspire Painter users to explore various brushes and broaden their range of expressiveness through brushwork. You will be able to develop visual effects that are rich in colour and texture.

One of the most powerful features of Painter is 'cloning'. This means you can make a copy of the original photo and expressively transform it by using creative brushstrokes into a brand new work of art! Don't worry about

your original photo. It remains intact. And because each clone is a separate new file, you can make an unlimited number of clone versions and experiment with painting styles.

Creating expressive art with Painter's unrivalled and sophisticated Cloning feature transforms a photo into an artistic painting. Developing a personal art style has never been this easy! Let your imagination soar and gain a creative edge with Painter. All it takes is knowing the right tools and lots of practice. We can't help you with the last part, but we can give you a basic grounding in how to use Painter's cloning tools to reproduce and adapt your photo, and get you started on your exploration of Painter's brushes. We'll be sticking to just a few key tools for this tutorial - the Oils Smeary Flat brush, the Oils Fine Camel brush and the Oils Smeary Round brush. So grab hold of yours and come with us to discover just how much you can achieve with these tools!







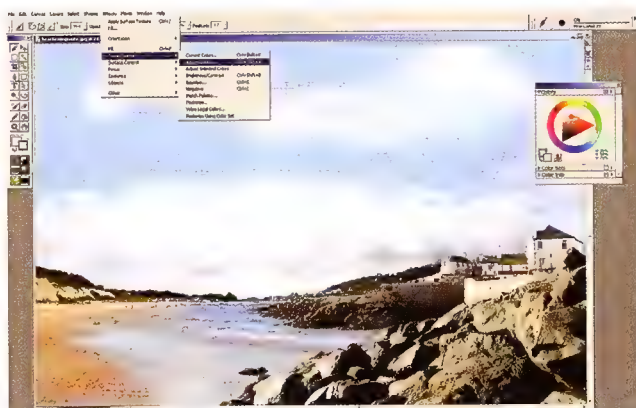


## Cloning workflow

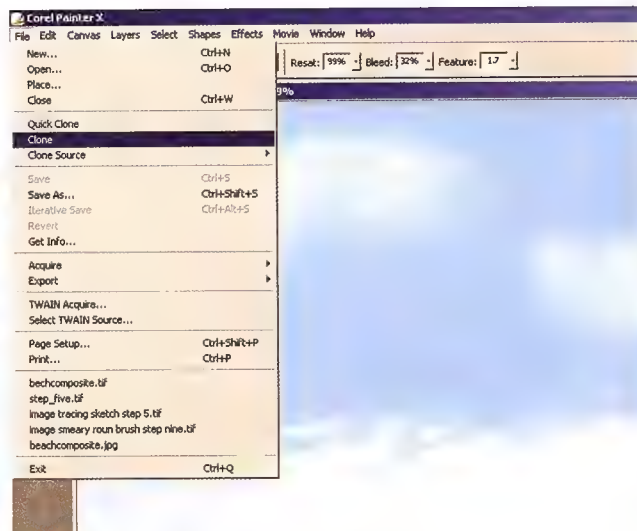
Transform a photograph into a beautiful painting

### Overlapping brushstrokes

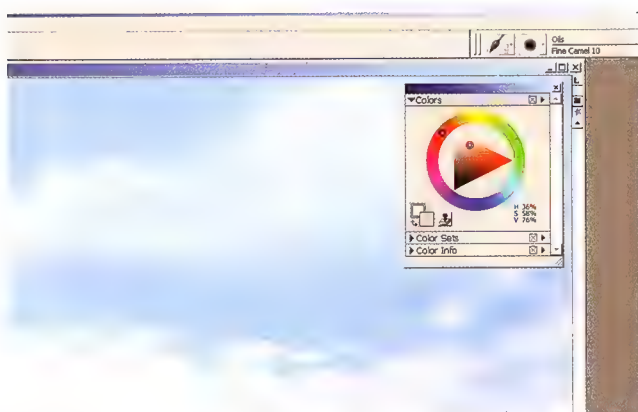
Apply overlapping brushstrokes from different directions to get pleasing visual effects. Varying the brush size also adds to expressive markings, which allows surrounding paint to mix, creating striking outcomes. Experimenting with brushstrokes is a fun way to develop your own painting style.



**01 Setting the stage** Open up the beach composite photo from the CD. Now go to Effects>Tonal Control>Adjust Color. Increase the Saturation slider to 48% and then click on OK. This simple step has prepared the image to be cloned with beautiful rich colours.

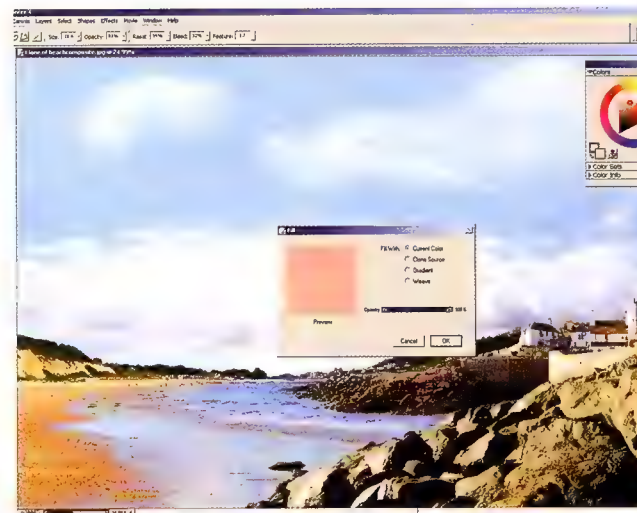


**02 Creating a clone is easy** The first thing to do is go to the Menu bar and then select File>Clone, click on your mouse – and that's it. We've created a clone. Our original photograph now safely resides under the clone and unless we alter it, will stay intact.



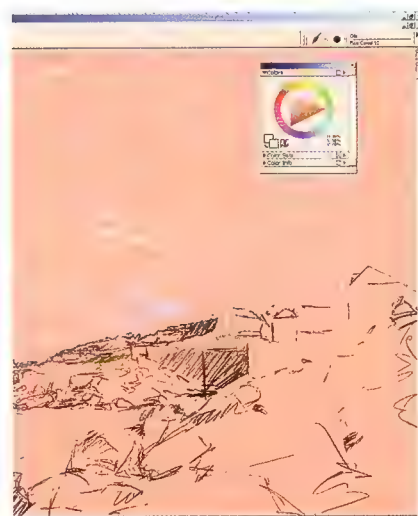
**03 The Colors palette** This palette will allow us to create colours. Drop down the Mixer arrow or go to Window>Show Mixer to mix your own hues and shades. Click on the 'Create Color Set From Image' icon below to save your colour palette as swatches of individual shades.

**04 Create a tinted canvas** Go to the Menu bar and select Effects>Fill. The colour we selected will be displayed on the Preview window. Make sure the Current Color selection is active, click OK, and the cloned image will now be fully covered by a beautiful pinkish tint.



### 05 Reference sketching

Activate the Tracing Paper Toggle button in the upper right corner of the Image window. From the Oils Category select the Fine Camel 10 brush. Trace an outline of your photo. It doesn't need to be elaborate, but it should contain sufficient information to do some underpainting on the next step.



### Discover the Oils brushes

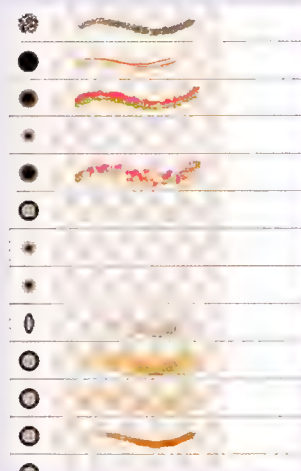
#### Learning the character of our tools

The Oils Smearly Flat brush is the workhorse for this painting. It has the power to move paint in a very expressive way. It also has a lovely blending quality. We will enjoy using it, and it may become one of our favourites.

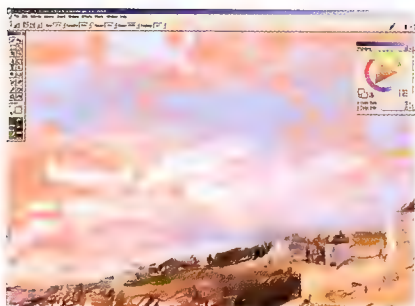
The Oils Fine Camel 10 brush is going to be our best friend, because it will come to our rescue many times during this tutorial. It has the awesome ability to render extremely detailed quality, and depending how it's stroked it will add expressive markings.

The Oils Smearly Round brush has the ability to mix paint with beautiful results. It's a brush that will let you apply strokes with great delight, producing the most expressive marks on your canvas. Once you experience its qualities, you'll rely on it more.

It is well worth your time to learn how these brushes perform, and it's a lot of fun. They will deliver rewarding results in your painting.



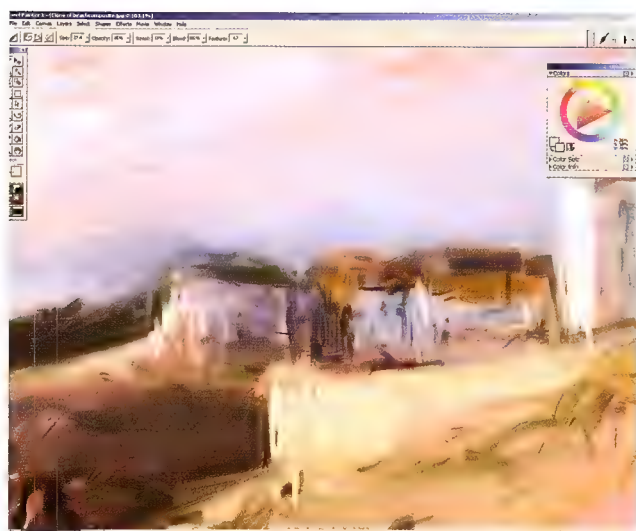




**06 Underpainting** Turn off the Tracing Pager Toggle, review your sketch and get ready for some underpainting. In your Brush categories select the Smeary Flat Brush. Following the contour of your sketch, start painting, occasionally changing the brush size. If you have a pressure-sensitive tablet, express your strokes with different pressure. Leave some blank spaces showing the canvas.

## 07 Practise strokes that mix paint

To apply expressive brushstrokes, some colour mixing is essential. Practise strokes that mix colours and create pleasing results. Changing the size of your brush also adds a lovely painterly quality.

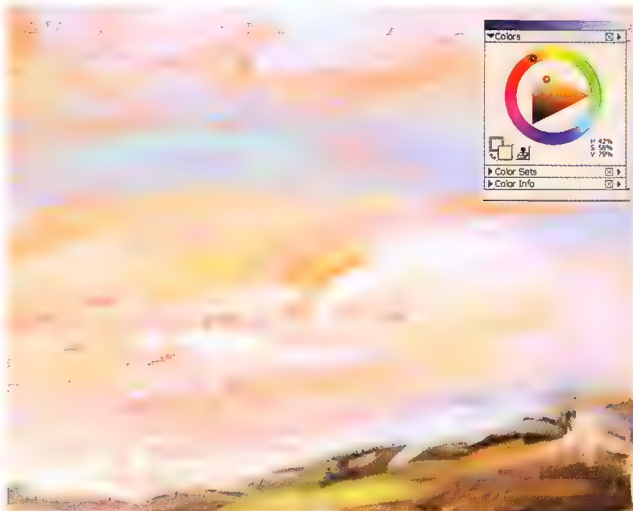


## Tracking your brushes

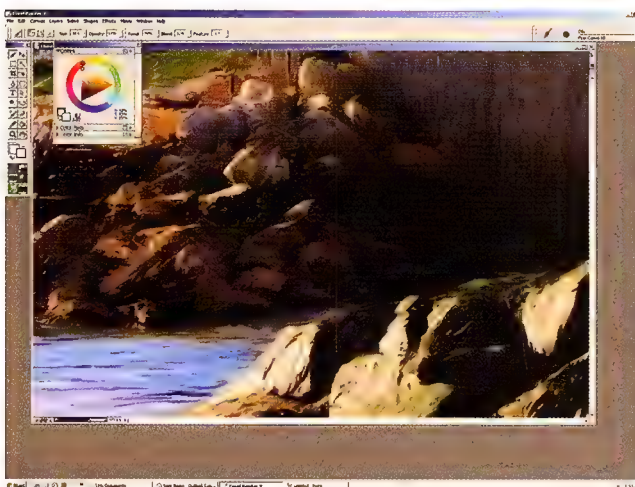
For this tutorial we are only using three brushes. Painter provides a Tracking palette to keep the brushes we are working with close at hand. This becomes very helpful when working with more brushes. To get access to the Tracking palette go to Window>Show Tracker. Then you will be able to stack it conveniently under your Color palette.

## 08 Introducing new colours

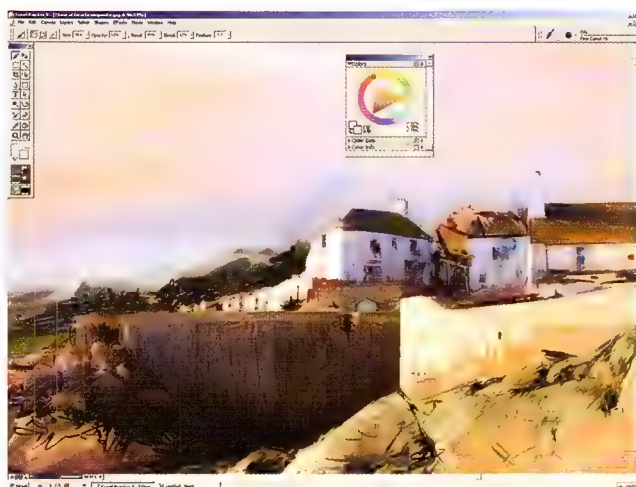
So far we have used the colours from the image source and canvas. Open your Color Wheel window and toggle the Cloning icon off. Apply peachy colours with the Smeary Flat brush at different sizes throughout the whole painting.



**09 Introducing the Smeary Round brush** Go to the Brush category and select the Smeary Round brush. Start painting your middle ground and foreground with short brushstrokes following your sketch lines. Again, allow some of your canvas colour to show throughout.



**10 Shaping your image** Your next step is to go back to your Fine Camel 10 brush and then paint your image with rhythmic strokes, bringing back some of the detail. If you magnify the work area you will be able to see how this exquisite brush has the power to render beautiful painterly detail.



**11 Blending brushstrokes** Blend the sharp edges created by the Fine Camel 10 brush. Bring back the Smeary Flat brush and gently soften the strokes created by the Fine Camel brush. This is your opportunity to develop expressive brushstrokes on the image. Try different brush sizes and see the results they produce.

## Rotating your canvas

Painter's toolbox offers a way to rotate the canvas that may prove handy for a particular project. In the toolbox go to the Grabber tool, place your cursor in the small black triangle, click it, and a new icon will appear. Click this icon, and the cursor will turn into a different-looking hand enabling rotation. Look at the Property bar; it'll give the exact angle of rotation. You can then switch to the Grabber tool to move the canvas side to side or up and down.

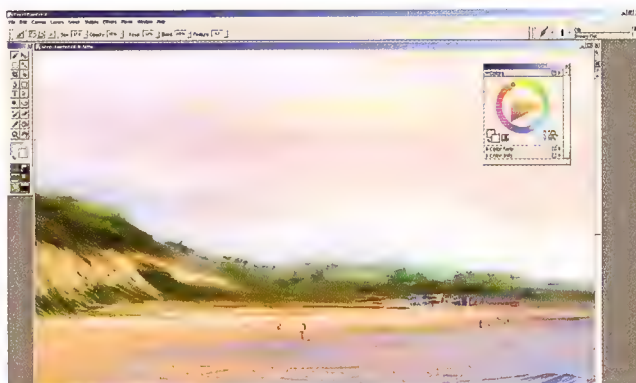


## The final stretch

Anticipating Painter's expressive brushes results

### Learning shortcuts

Painter is such a powerful program, and we can navigate through its many command steps more easily by using shortcuts. The easiest way to learn them and apply them is to take a visit to the Menu bar tabs and you'll find them listed on the right side of each command category. Memorise the ones you use the most.



**12 Working the background** Select the Magnifier tool and drag and hold in order to create a selection of the background. Now reduce the size of your Flat Smear brush, then introduce light colours to create a distant atmospheric effect. Gently blend the new colours with a larger size Smear brush.

### 13 Working the middle ground

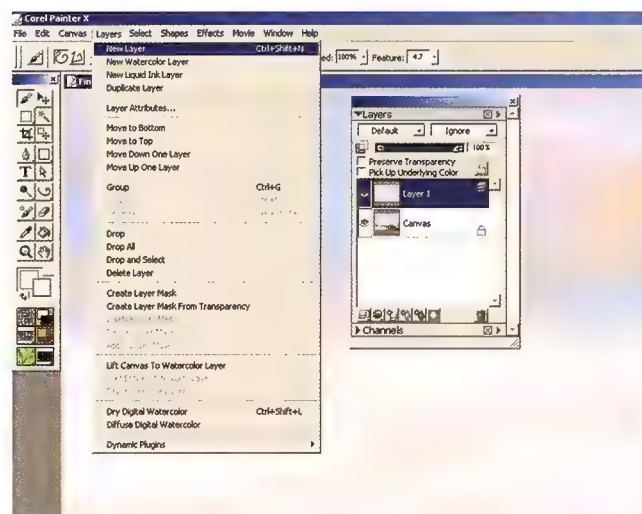
Magnify the middle ground. Select the Fine Camel 10 brush and carve some of the rocks. Notice that this brush, when the image is enlarged, will create nicely flowing strokes. Accentuate highlights to add some extra colour. Switch between Use Clone Color and your own palette by clicking the arrow next to the Hue Ring.



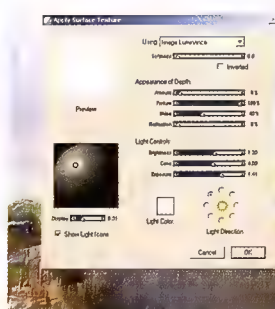
**14 Painting the foreground** Use the same approach to the foreground following the contour of the rocks. Add colours to the foreground section, blending with the Smear Flat brush. Carve some detail with the Fine Camel 10 as needed. Blend as necessary.

### 15 Creating a layer

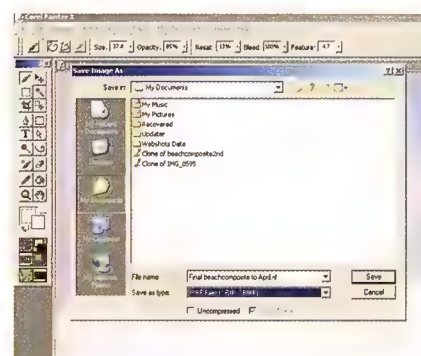
From the Menu bar, go to Window>Show Layers. Dock the Layers palette under the Colors palette. Now go back to the Menu bar>Layers>New Layer. Use this new layer to touch up your painting. Enable the white box with a checkmark to Pick-Up Underlying Color so that you can blend colours with your painting.



**16 Final touches** Use the new layer to paint some mossy areas on the rocks with your Smear Flat brush. Turn off the Cloning mode of the Color palette in order to apply colours. You can introduce some interesting colours and shapes; try using the Opacity slider if you want to tone down your colours.



**17 Adding texture** From the Menu bar, go to Effects>Surface Control>Apply Surface Texture. Select from the Using>Image Luminance option. Set Softness to 0.0, Appearance of Depth: Amount 5%, Picture 100%, Shine 40%, Reflection 0%. Light Controls: Brightness 1.20, Conc 4.00, Exposure 1.41. Click OK. If Surface Texture is not what you wanted, go to the Menu bar>Edit>Undo Surface Texture. This latest command will remove the effect.



**18 Saving your painting** Save your layered files as a RIFF File, Painter's native file format. From your Menu bar go to File>Save As. Give it an appropriate name and click the Save button. Take note that Painter offers several file formatting options.



# showcase

## ANNE POGODA

WIFE  
WEBSITE  
WIKITITLE

WIFE  
WEBSITE  
WIKITITLE

Artist Anne Pogoda is 22 years old and hails from Germany. She's been working as a digital painter for the past three years, producing artwork and tutorials for magazines and books in her high fantasy signature style.

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# The Canvas menu

The Canvas menu lets you access powerful commands and control your entire painting

**A**s the name suggests, the Canvas menu contains all the commands you could possibly need to control, modify and adjust your canvas in Painter X, and quite a bit more to boot!

One of the first commands you'll see here is Resize, which allows you to actually resize and even resample your entire image. Don't confuse Resize with the Canvas Size command, which simply lets you add more canvas space to your painting or drawing, giving you more drawing space whenever you need it. You'll also find the facility to rotate your canvas in any direction.

There are more creative, artistic features within the Canvas menu too, such as making mosaics and decorative tessellations, which can create cloned mosaics.

If you're using brushes with built-in Impasto or thick, gloopy Liquid Ink, via the Surface Lighting command you can adjust the way Painter's virtual lights rake across their contours and increase a stroke's three-dimensional quality. You'll also find a command to activate Tracing Paper, as well as the facility to change your paper colour at any time.

There are a host of compositional aids as well, including grids, guides and preset, customisable layout guides used by traditional artists for centuries. Finally, there's even a Color Management tool to make your colour workflow a breeze.

The Canvas menu... you really can't paint without it!

## PAPER COLOUR

With a drawing such as this, you'll perhaps want to try out different paper colours. You're able to change this at any stage simply by using the Set Paper Color command

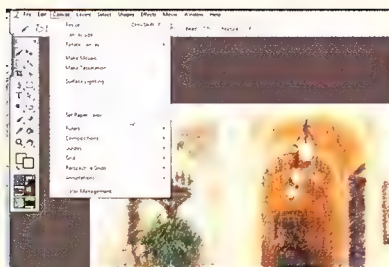
## LAYOUT GRID

With architectural subjects and interiors, a custom Layout grid can guide your horizontals and verticals in the early stages of the sketch

COREL<sup>®</sup>  
**painter**<sup>™</sup>  
FEATURE  
FOCUS

## Set Paper Color

Paper doesn't have to be white!



Use the Set Paper Color command to change the current paper colour within your document at any stage. This command uses the current foreground colour, so choose this first. Try different paper colours, and after setting a new paper, use one of the Erasers to reveal it, or go to Select>All followed by Edit>Cut. It's worth making sure you always paint on layers so you can easily change your canvas colour using this method.

## The Resize command

Change the size, proportions or resolution of an image



To resize your image without resampling it (adding more pixels), check Constrain File Size and enter a new value for Height/Width. With this method of resizing, the resolution will increase/decrease in line with the new image dimensions. To resize the image and maintain the resolution, uncheck Constrain File Size. When you enter new dimensions, the image will be resampled and new pixels will be added via interpolation.



### PERSPECTIVE AIDS

Accurate perspective can be tricky, but the Perspective grid makes it easy. Just go to Canvas>Perspective Grids and then position both planes of perspective

### GUIDES

Guides can help you to sketch in various vertical and horizontal elements, and you can place them wherever you need them, and move them simply by dragging

### ACCURATE COLOUR

With subtle colours in your sketch, seeing those colours accurately can be vital, so make sure to set up your colour workflow by going to Canvas>Color Management

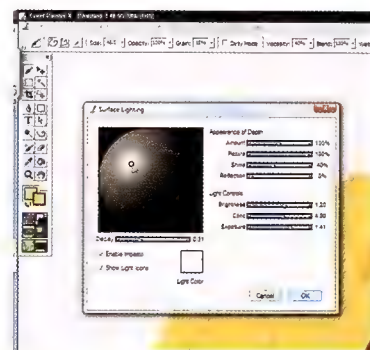
## Surface Lighting

This command gives you access to virtual lights

Whenever you paint, your canvas is illuminated by Painter's own internal lights, and via the Surface Lighting command you can control the strength and colour of this illumination. This can have a pronounced effect on both your painting surface and on any Impasto strokes applied with a brush.

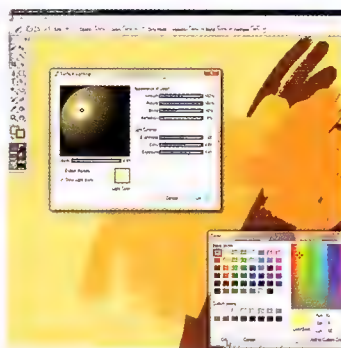
### 01 Light direction

To move the light source itself, simply drag it over the globe. The lighting on the globe gives you a preview of the effect on a 3D surface. To add a new light, click in an empty space on the globe.



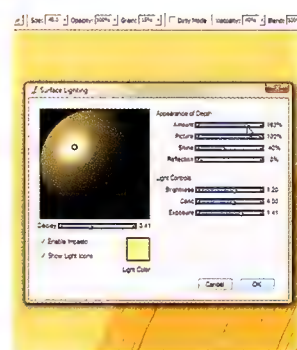
### 02 Light colour

Click on the colour swatch for the light itself. Note that the light actually affects both the brushstrokes and the canvas itself. This also makes a handy way to tint your whole image with a colour.



### 03 Depth and light controls

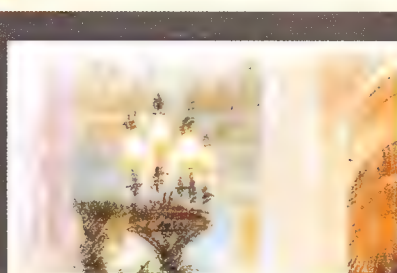
There are two groups of controls in the right-hand side of the dialog. The upper set controls the light's effect on your brushstrokes, and the lower set controls the properties of the light itself, such as Brightness and Exposure.



## Canvas Size

If you want more canvas space, use this command to add it

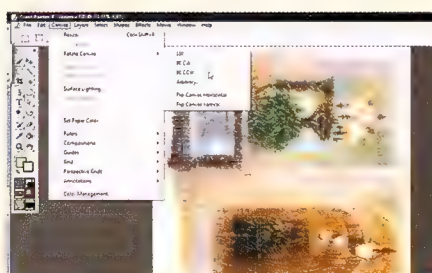
Canvas Size simply adds more canvas to the image. It has no effect on the resolution. The extra canvas is added around the edges, and you can add it at the top, bottom, left or right edges. The extra space is added in pixel values, so just enter the amount of extra pixels you want added to any or all of the four sides and hit OK. The extra canvas is filled with the currently set Paper Color.



## Rotate Canvas

Use this command to rotate your image

This allows you to rotate the canvas, or rather your entire image, by predefined amounts or by an exact amount that you specify. You can choose a value of 180 degrees, 90 degrees clockwise or 90 degrees counter-clockwise. To define your own degree of rotation, hit Arbitrary and enter your desired rotation value. You can also flip the canvas vertically or horizontally. All layers will be rotated along with the canvas.



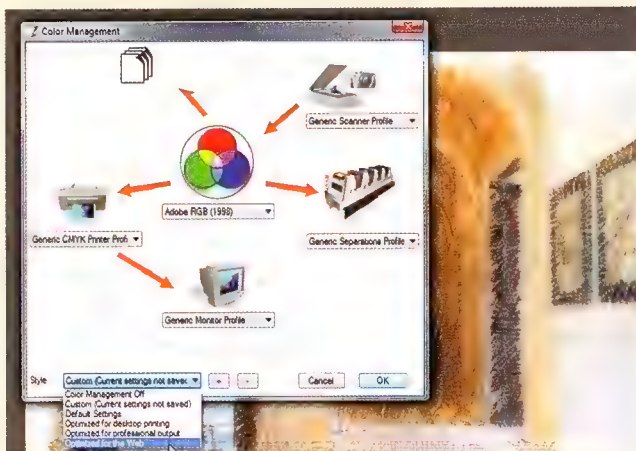




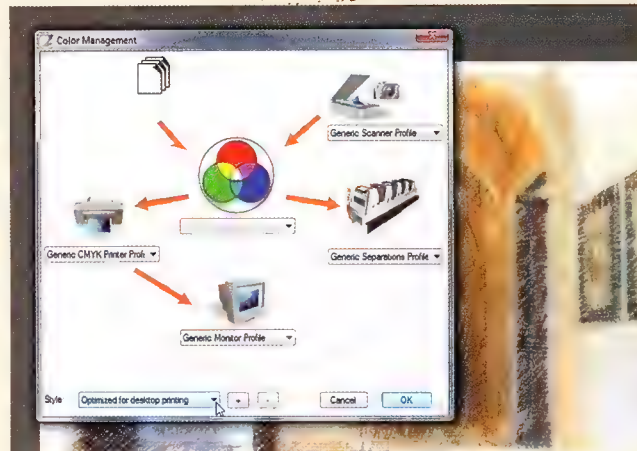
## Using the Color Management tool

For consistent colour when you print your work, make sure to set up this option

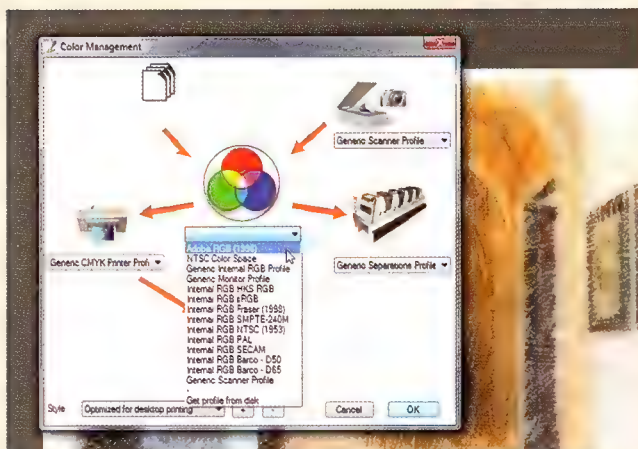
Colour management is vital if you want to avoid nasty chromatic surprises when you print your paintings or transfer documents between Painter and Photoshop. As Photoshop uses the Adobe RGB colour space, it's a good idea to ensure Painter uses this too, and also make certain to load colour profiles for each of your display and printing devices. Follow the walkthrough to find out how it's done.



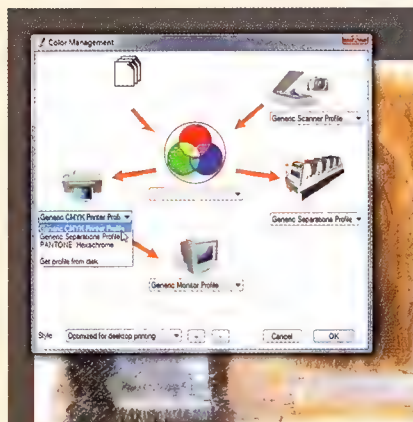
**01 Colour workflow presets** To access the tool, go to Canvas>Color Management. You can quickly choose a preset colour management workflow from the bottom left of the dialog, making a selection from the Style option.



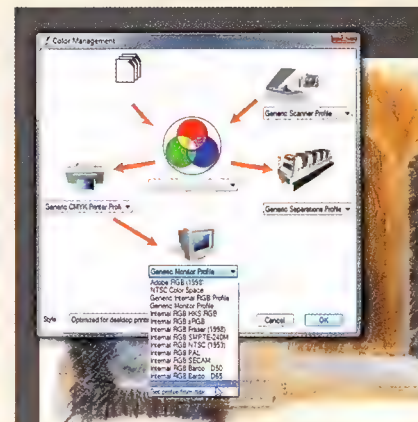
**02 Generic values** These generic presets, for commercial and desktop printing, or screen and web output, load a generic colour profile for each device within the dialog, complete with the appropriate workflow patterns between the devices.



**03 Working document colour space** The central colour icon represents your chosen colour space. To load a new one, eg Adobe RGB, click the drop-down below the icon and pick a colour space. Choose Get Profile From Disk to load a profile not listed or to load one you've downloaded.



**04 Colour profiles** Now you need to load a colour profile for each displayed device. In the drop-down below each device you can choose a generic profile, or load one you've downloaded from the device manufacturer's site.



**05 Installed or generic** Any profiles you've copy/pasted into the Painter folder will appear in the list of available profiles for that device. If you don't have a device-specific profile, one of the generic ones will be suitable.

## Layout grid

Use the Rule of Thirds via the Layout grid



You can display the Layout grid via Canvas>Compositions>Show Layout Grid. Use this in conjunction with the Layout Grid palette, where you can choose a Rule of Thirds grid, 3 x 5, 5 x 5, or even specify a custom number of divisions. The Layout grid is non-printing and can be an invaluable aid in planning a balanced composition, for example using the Rule of Thirds, in the early stages of sketching out a painting.

## Proportions can be divine!

For a divine composition, try the Divine Proportion grid



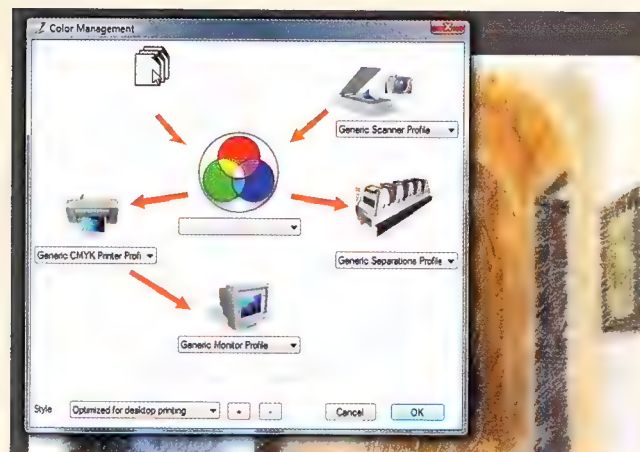
The Divine Proportion composition is an aid that's been used for centuries to create the most pleasing and balanced compositions. Display this non-printing layout aid via Canvas>Compositions>Show Divine Proportions. You can adjust the elements within the grid via the Divine Proportion palette (Window>Show Divine Proportion). From here you can adjust the size and placement of the grid on your canvas, and assign custom colours to different areas of it.



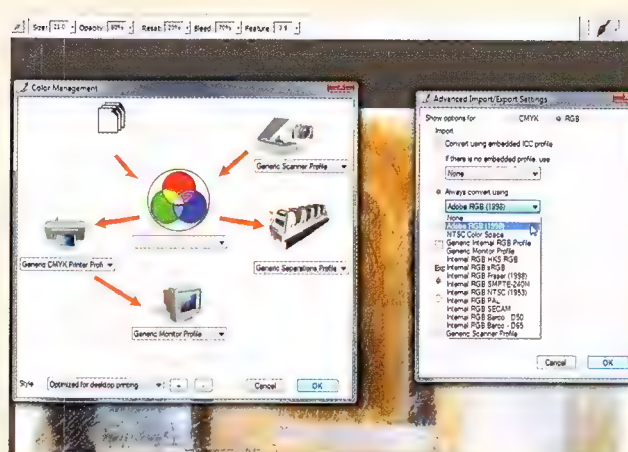


## Make Tessellation

You can use this command to create a quick start for a mosaic. Simply make a quick clone of an image and go to Canvas>Make Tessellation. Choose Add 500 Clone-Spaced Points. You can select this multiple times to add even more points. Choose a shape for your Tessellation pieces from the Display options. Click Done, and Painter will automatically create your tessellated image.



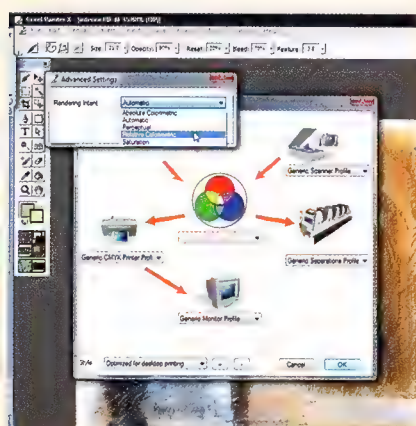
**06 Import/Export settings** Having loaded a colour profile for each of your devices, including one for your monitor, click on the document stack to set the Import/Export settings. This specifies what colour space Painter should associate with your files on opening and saving them.



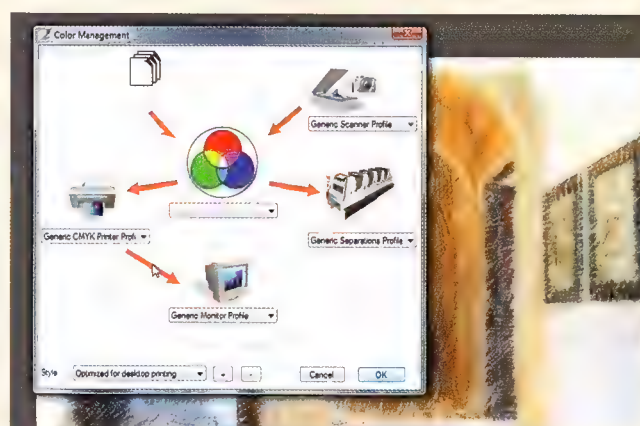
**07 Converting and embedding** To maintain consistent colour between different programs, choose Always Convert Using, picking the same profile you chose for the central icon. Select Embed ICC Profile to ensure your files are saved in your chosen colour space.

## And finally...

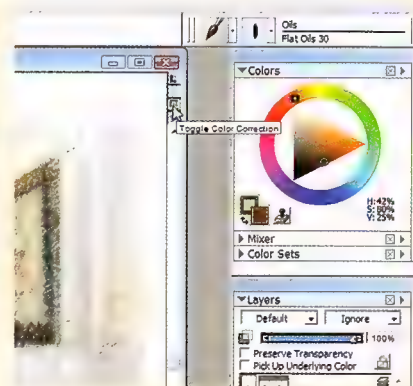
Just three more important points



**08 Rendering Intent** Click directly on the Color Space icon in the centre of the dialog to choose the Advanced settings. The most common choice for the way Rendering Intent is handled is the Relative Colorimetric option.



**09 Colour management workflow** Use the arrows to set your desired workflow route for your colour management. The example in the screenshot shows how to set this up to soft-proof your printed output on-screen within Painter. Save your customised setup by hitting the '+' button. You can create multiple workspaces for different kinds of images and outputs.



**10 Toggling colour management** After closing the dialog, it's important to know how to switch the colour management on and off. Do this by clicking the small multicoloured screen in the margin of the Document window, directly below the Toggle Grid button.

## Perspective grid

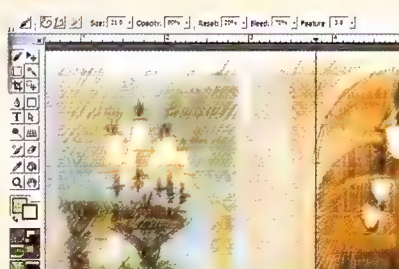
Is getting perspective right driving you crazy? Try this tool



This helps you get perspective right in a painting, and you can display it via Canvas>Perspective>Grids>Show Grid. You'll see two grid arrays for horizontal and vertical perspectives that converge at a single vanishing point. You can adjust the grid by dragging on the outer edges of each perspective plane, to generate a precise guide for establishing the placement of elements in a painting. This grid is also non-printing.

## Rulers

If you're struggling with measurements, Rulers will help



Rulers can be very useful when it comes to positioning elements in your image at particular points. You can display Rulers via Canvas>Rulers>Show Rulers. You'll see both vertical and horizontal rulers displayed. You can change the origin of each ruler by clicking and dragging on the crosshairs in the top left corner. Add guides at specific measurements in each ruler simply by clicking with your mouse pointer.



# Paint like: Baroque

Using Van Dyck's painting style as a reference, create a baroque-looking portrait full of elegance and royalty

**W**hen we talk about the Baroque, we tend to mean the lavish and ostentatious style of art, architecture and decoration seen in the 17th Century. Unlike some movements in art, the Baroque didn't have many 'signifiers' – devices that visually define a style – when it was first conceived. This is because at the time of the early Baroque in the former half of the 1600s, the idea of art movements was itself a very new thing. The Renaissance of the previous century had ended, and patrons were looking around for new trends.

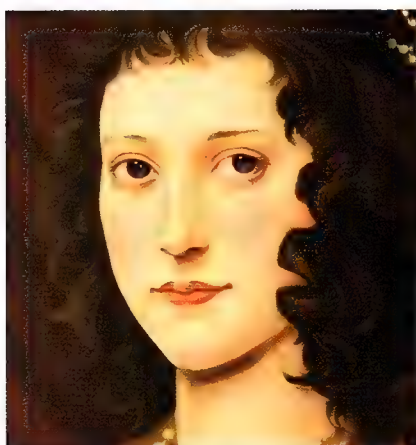
In Italy, the post-Mannerist artists who had drawn from the influences of the Renaissance were still concerned with painting Biblical

themes and subjects. It was in Flanders (a country now split between France, Belgium and the Netherlands) that the newborn Baroque eventually found its stylistic devices – in the hands of Peter Paul Rubens and most notably his pupil, Sir Anthony Van Dyck.

Van Dyck's rich canvases displayed an impressive grasp of classical painting techniques, but also showcased intriguing new directions in the history of art. His subjects weren't drawn from allegorical legends or Biblical tales. Instead he painted royalty, and painted them well – flatteringly and ostentatiously. Thanks to Van Dyck's paintbrush, the crowned heads of England, Charles I and his queen Henrietta-Maria, were transformed from somewhat unattractive

individuals into icons of the cavalier aristocracy. Flowing drapery, softly curling hair, perfect skin and approachable smiles defined the portraits that their now-knighted court painter produced.

It's these aspects of Van Dyck's paintings that we now see as cornerstones of the Baroque portrait style. In later years the Flemish master has been accused of subverting a more realistic tradition of portrait painting. He's even been held responsible for the negative perception of the aristocracy's lifestyle that led to the English Civil War. Despite this, Van Dyck's remains one of the most beautiful and appreciated portrait styles. Here we show you how to re-create this portrait image based on his paintings of Queen Henrietta-Maria, using Painter's brushes to paint rich tones.



## Friendly faces

Portraits of Britain's previous generations of Tudor royalty showed them as powerful and even cruel people, but Van Dyck made his Stuart subjects' faces look friendly and approachable – far more than they actually were. He did this by showing them with a soft half-smile, as if thinking or engaged in conversation, and with absolutely flawless skin – perfectly blended and neither too matte nor too shiny. In fact, many foreign courtiers were surprised by the variance between the English queen's portraits and her actual appearance.



## Elaborate drapery

One of the things that Van Dyck remains most famous for is his consummate mastery when it came to painting cloth. The wealthy 17th Century courts of Europe, with overseas trade routes and new colonies available to them, revelled in wearing and decorating their homes with imported silks, satins and other fabrics from the Far and Middle East, as well as the more traditional European velvets and tulles. To re-create the effect of different cloth textures, observation is the key – look at how various fabrics bounce back light in different directions and opacities.





## Influences from old masters

One of the biggest influences on Van Dyck and his master Peter Paul Rubens, was the late Renaissance/early Mannerist artist, Titian. Titian is famed for his use of rich colours when painting people, so much so that a particular shade of auburn hair is referred to as 'Titian' to this day. If you want to understand what motivated the artists of the Baroque when they were developing the stylistic devices of the movement, go back to the artists who influenced them. Titian is still credited with creating some of the world's most beautiful representations of skin, hair and eyes thanks to his use of expensive Italian pigments.



## Tutorial info

-  Artist  
May Yeoshen
-  Time needed  
Five hours
-  Skill level  
Intermediate
-  On the CD  
Start files



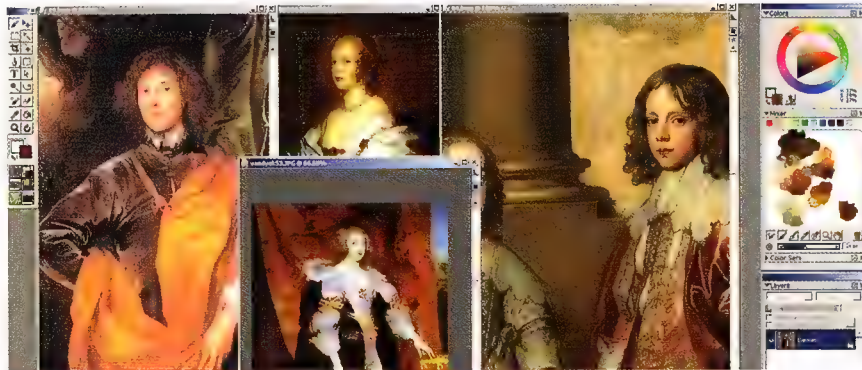


## Start the base

Take the sketch and shade in the basic colours

### 01 The sketch

Research is essential when trying to re-create a style. Look at old masters' paintings, search for reference for everything that will be depicted in the painting, since realism is key here. In this case the sketch was done by hand while looking at multiple references, then inked digitally (it's provided on the CD). There's the canvas layer and a separate layer with the line art that will work as a guide.

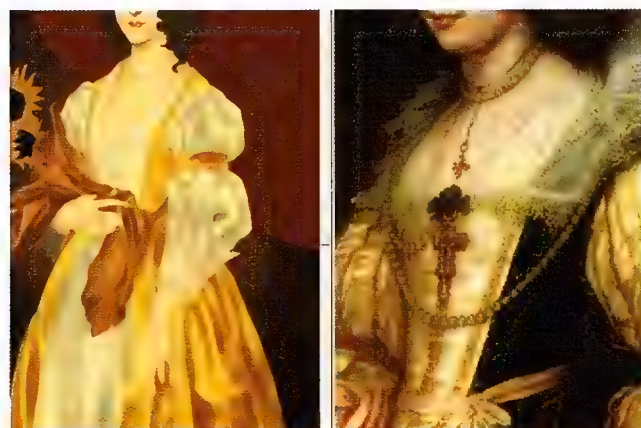
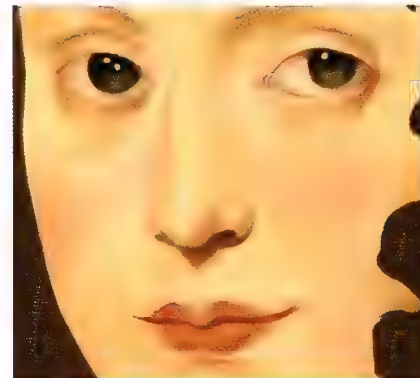


**02 Pick your colours** For this painting we wanted to go for a rich golden, elegant atmosphere with burnt yellows and oranges. The key is to use reference as much as possible. Take several paintings as examples and create your colour palette in the Mixer, picking the tones for the skin, hair, background and clothes.

*"Use reference as much as possible.  
Take several paintings as examples"*



**03 The brushes** The brushes we'll use will be mostly the Oil brushes, generally the ones with blending properties in order to get a soft look. Some of them will be the Bristle brush, Detail brush, Smeary Round, Round Camelhair and Tinting – Soft Glazing Round.



**06 Start the clothing** Paint the silky clothes, again observing references such as portraits by Van Dyck. Sketch out the shadows and lights. Silk fabric is well known for having a clear contrast, so exaggerate the colours to almost pompous levels in order to achieve the Baroque look, using the colours from the Mixer.

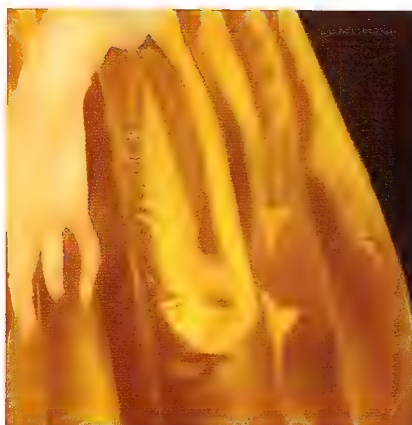
**04 Block in the colours** Using an opaque brush like the Capture Bristle, block in the different colours of the elements that make up the painting. Use as many layers as necessary, taking advantage of the digital media.

**07 The dress** Start refining the silky dress. Use bright yellows and oranges, which symbolise wealth. Give shape to the wrinkles with the Smeary Round brush and blend and add details using Just Add Water. Stay very close to your reference drawing in order to achieve a high level of realism.

**05 Skin base** Using reference photos or observing your skin in a mirror, start shading the face with the Soft Glazing and Smeary Round brushes. Since they have smudging properties, they create a soft texture depicting the perfect skin in Baroque paintings. Keep in mind the canon the portraitists used at that time: pleasant smile, big, smiling eyes, deep eyelids, no eyelashes, rosy cheeks. Use the Detail brush when required.





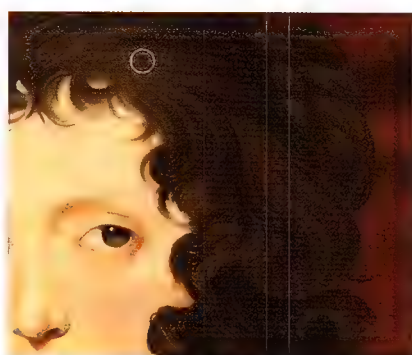
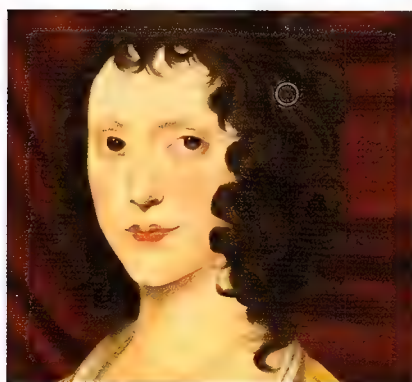
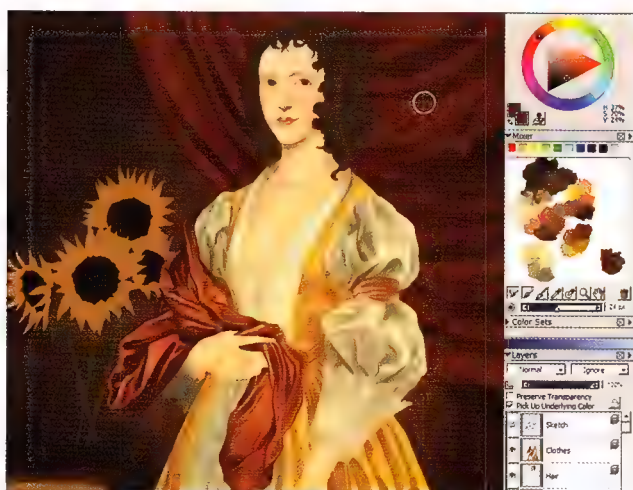


**08 Keep on refining** The realistic fabric is one of the most distinctive features of a Baroque painting, which is why you have to take your time to keep on refining it. Use the Detail Oil brush to give those extra wrinkles to the silk, and when done, smudge it with the Smeary Round and when done, smudge it with the Smeary Round using the Dropper tool to pick the right colours.

**09 All about silk** The lady is holding orange fabric, and we notice that there's a lack of contrast between the fabric and the dress. The colours were corrected in Effects – Tonal Control. Use the same technique as for the dress, using the sketch as a guideline for shadows and lights. Give some stroke brushes using the Round Camelhair.

## 10 The drapery in the background

Most Baroque portraits have drapery hanging in the background, usually in dark tones, but they don't have to look more detailed than the lady's dress. Use a nice textured brush such as the Flat oils to create the folds.



**11 The hair** Give some shape to the hair, painting the darkest tones first on top of the base colour with a very dark brown, using a brush with blending properties like the Round Camelhair, and following the flow of the hair and the curls. Then on the same layer or a separate one, give some lights using yellow and red hues.

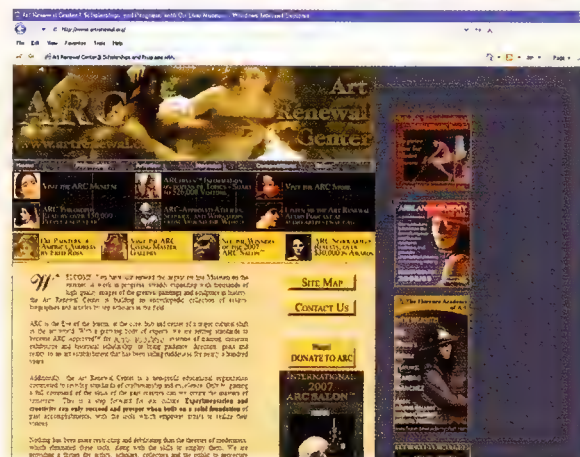
**12 Refine the hair** One of the features of Baroque paintings is the soft silky hair of the person who is portrayed. To achieve that realistic look, paint individual strands of hair with a Detail brush to make it more alive. If you did the hair in several layers, collapse them and smudge them with a brush like the Smeary Round, in order to make it look natural.

## Baroque resources

Always use reference when painting elements

In order to paint realistic elements, your best bet is to refer to the websites of the online experts and explore the fashions, costumes and forms of the time for accurate period style results.

**01 Drapery** If you want to paint realistic-looking Cavalier clothes, the best way is to find the appropriate reference. [www.deviantart.com](http://www.deviantart.com) is a great place to search for free stock using the Search bar. Just remember to follow the guidelines of the stock providers. The one seen in the image on the right is from Cobweb's stock.



**02 Period clothes** A good website to see old masters' paintings is [www.artrenewal.org](http://www.artrenewal.org). This site provides you with a search for an artist's name, year when he or she was born, and so on. If you refine the search per year, you can get great references for period fashions and hairstyles.



**03 Portraits** Another great website to find more reference and inspiration for painting Baroque is [www.wga.hu](http://www.wga.hu). The Search Query option has very useful features such as time-line, school, form and type. For instance, you could search for portraits belonging to the 1601-1650 period in order to see how people dressed during that time.



## Get into the details

With the basics done, refine the painting to get into the Baroque look



### Composite methods

To help add depth to your paintings, you might want to make use of composite methods. For instance, if you want to add deeper shadows to a layer, you could create another one on top of it and paint with the composite method Multiply. If you want to apply glazing, the best composite method to use would be Gel, otherwise the Glazing brush will not create the desired effect. Use composite methods to help you change the colours and overall look of your artwork.



**13 Sunflowers** These often symbolised the relationship between king and subject; as sunflowers turn to the sun for life and light, so the subject should turn to the monarch. To paint sunflowers, refer to Van Dyck's *Self-Portrait With Sunflowers*. Bristle and Detail brushes give soft petals.



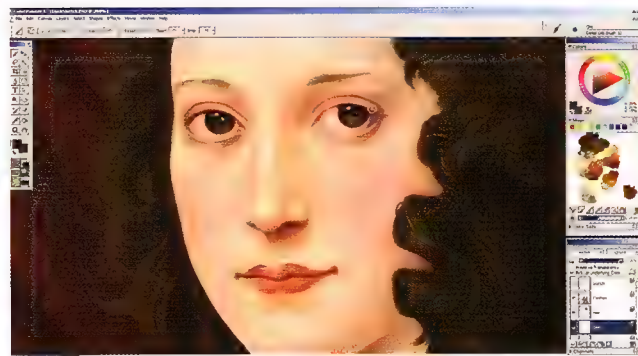
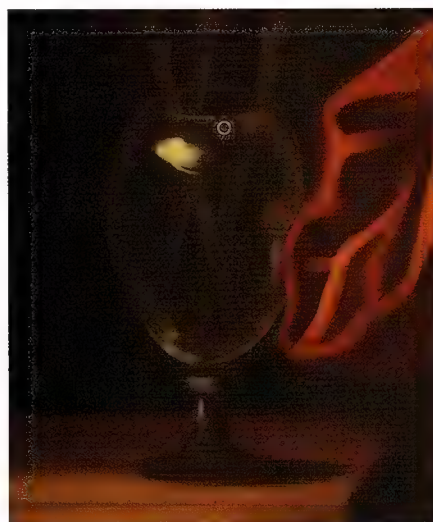
**14 Colour correction** We can add more depth to the illustration by adding extra contrast and changing the brightness under Effects – Tonal Control. You can play around with the reds, blues and green hues until you are satisfied with the result.



**15 Back to the background** Apply Fine Feathering Oils in the direction of the canvas (from the top straight to the bottom) to create a nice texture, then Bristle Oils to add more colour variety. Also, use the Bristle Oils for the counter in order to achieve a soft-looking wood texture.

### 16 The sunflowers' glass vase

To achieve the transparent look of the glass, you need to create two layers – the first with the basic shading of the glass, using a brush like the Bristle or Smeary Round, with the transparency reduced. Then on top of that layer, refine the shading and add details with the Detail brush in order to get the shine. Don't forget the cast shadow on the counter.



**17 Back to the face** We noticed that the face wasn't that young and cheerful. So we need to change the proportions before going further in the shading. The chin, cheeks, eyelids and eyebrows were softened, and more hues were added, such as desaturated greens and lilacs, and also some yellows in order to add more depth. With the Details brush, draw in the labial furrows, eyelids, nose, eyebrows, pupils and eyelashes.



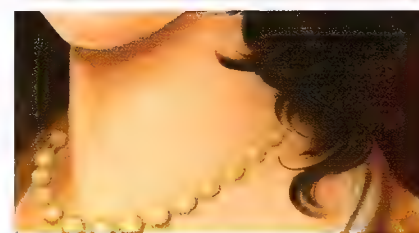
### Erase the contours

If your painting looks too sharp, you might want to soften the contour of a figure. Using a soft-edged eraser, carefully go over the contours so it will look as though the figure and the underlying background are part of the same painting. Use this for the hair as well, since hair is made of a soft material, in order to make it look more appealing and realistic. Hair with hard edges will look rather unnatural.



### 18 The skin

The skin depicted in Baroque paintings is very luminous and delicate. Usually the hands have long, stylised fingers and soft shading with a lot of blending, yet the anatomy is very accurate. The tips of the fingers are pink, with light fingernails. Use yellow, purple, red and grey to shade the skin to get a natural look, with the Soft Glazing Round brush.



**19 Adding jewellery and details** To emphasise the 'royalty' feel of the painting, you could add some jewellery – in this case, a pearl necklace and some more pearls in the hair. Use a fine brush for detailing.



## 20 Add cast shadows

Now that all elements of the painting are done, we can paint the cast shadows – the shadow of the hands on the clothing, clothing on the chest, hair on the face, etc. Create a new layer on top of the clothes and another on top of the skin, and with the Fine Feathering brush, paint on the cast shadows. You can add a Camera Motion Blur effect, and change the composite method to Multiply to enhance the effect.



**21 The final touches** The dress and hair can look monochromatic at times, so using the Dropper tool, pick adjacent colours and add them so they will look like they are part of the rest of the painting. Also, use a soft eraser and carefully erase the contours of her figure so as to avoid the sharp, unnatural edges.



**22 Glazing effect** As many of the old painters did, we can add a final copper-glazing effect to the painting. Add a new layer, and using the Fine Soft Glazing with a bronze colour, select the Straight line strokes in the Brush tools and paint straight lines from top to bottom of the painting, in order to cover it all. When done, you'll notice the new layer is in Gel composite method and looks really dark, so make Transparency very low – around 2-3%.

## Key Baroque elements

Take a look at the most important Baroque elements in a painting

When painting in a given style, you may want to research how the painters used to do it. For instance, faces in Baroque paintings are pleasant looking, with stylised and idealised proportions. This was done in order to flatter the person to be portrayed. Apply the same canons to your painting to get the desired look. Pay special attention to the proportions and compare them to the way people are portrayed today.

### LUMINESCENT SKIN

The skin, which was influenced by Titian, was realistic and polychromatic, looking translucent and romantic with rosy cheeks and lips

### SOFT HAIR

The hair was inspired by Titian's detailed and soft-looking hair, usually curly, in colours that varied from blonde reds to mid browns. Soft curling hair is also one of the key signifiers of the cavalier fashions of the 17th Century

### PLEASANT FACIAL EXPRESSION

People portrayed in royal paintings usually had gentle faces with stylised features, which most of the time differed from reality. This was done in order to make them more friendly and placid looking, and also to make them look more beautiful than they were in real life

### BRUSHSTROKES

Soft brushstrokes were used to re-create intricate elements such as the fabric

### SILKY DRAPERY

Most of Van Dyck's portraits depicted people wearing Cavalier-style dresses, usually silk and satin in bright colours with elaborate lace collars and cuffs





# How to paint... Metals, minerals and gemstones

Let's look at how to paint those shimmery bits of precious metal and mineral crystals

For this Art Study we will be looking at the subject of minerals – namely gems, jewels and metals. We'll consider some simple techniques anyone can use to paint them as realistically or as abstractly as they choose. What's the first thing you think of when you envision jewels? Most likely you see sumptuously rich colours and sparkle. We have lots of rich colour palettes

from which to choose, but how do you paint sparkle? That's easy – just paint with the light.

Keep in mind that just as you made a conscious choice to obtain the ring or watch you're wearing, the choice and placement of gems and jewellery in a painting ought to be done deliberately and with consideration as to the impact it'll have. The pendant around a girl's neck can echo the sparkle and colour

in her eyes, or the glint of light in her watch can be another stopping place for the viewer's eye as it travels through your painting. So whatever medium or style you select for your painting, note how the gems and metals contribute to the overall effect.

Metal and jewels seem like they should be complex subjects to paint, so we're going to introduce some effective methods to make it easier.

## POWDERED MINERALS

Here we pay homage to bygone days of minerals, which were painstakingly ground by hand into artists' pigments, such as sienna from Italy and ochre from the hills of Australia

## CUT GEMSTONES

Gemstones that have been faceted and polished, like the ruby and emerald, are fascinating to paint, as we determine a light source and its direction then quite literally reflect that light within the smooth planes of the gem's surface

## TURQUOISE JEWELLERY

Turquoise, one of the oldest known gemstones, was worn by pharaohs and Aztec royalty. We know it by its robin's egg blue hues, smoothly irregular shapes and dark veining. In the US, it's often seen as Native American jewellery and is usually set in silver

## GLEAMING METAL

The jeweller's scales themselves represent the metal ores that are mined from within the earth to produce the metals we use for tools, utensils and jewellery, which often provide a painting with its best highlights

## AMETHYST IN THE ROUGH

We placed an amethyst crystal cluster on the scale to look like those seen in rock shops as the sparkling centres of geodes. One of the most recognisable gemstones, its colour and a few crystalline edges will define it



# Gems

We've chosen to use primarily Oils and Acrylics brushes for these paintings, but there are myriads of combinations of Corel Painter brushes and variants that work equally as well, from pencil drawings whose lines are softened and shaded with stump blenders and soft erasers, to crosshatching using coloured pencil, chalk, charcoal, to line and wash versions, or watercolours, depending on your

preferences and style. Quite likely, your metals, gems or minerals won't hold centre stage but will play supporting roles within still life paintings or landscapes, or be ornaments for the characters in your portraits.

Let's begin by painting some smooth, round gems and some faceted ones, and by exploring gem colours.



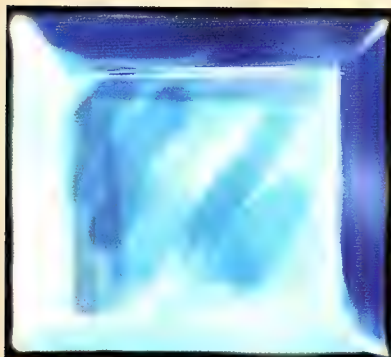
**01 Use a filled shape** In this first step we are beginning to define an orb shape by brushing on darker shades in the shadow areas and soft lighter shades where the light will strike our red gem. The Soft Airbrushes are great for layering on these shades, varying the Opacity value between 20% and 50%.

**02 Define light and shade** Our round gem is beginning to take on personality, and now we will use the Airbrush at 100% Opacity in order to make those shadows and highlights sharper and better defined. You will notice that the top catchlight follows the contours of the surface, tapering off on either side.

**03 Describe transparency** That smaller catchlight at the bottom of the gem indicates that we're working on a transparent surface and that the light bounced right through it. The shadow beneath can be softened at the edges with Just Add Water. Make shadows darker up against the gem, because this says it's grounded.

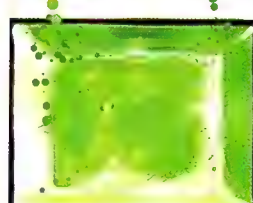
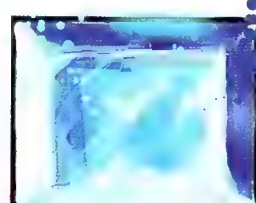
## Painting facets

We painted this rectangular faceted gem with the Digital Watercolor Broad Water brush and painted each blue hue on its own layer, beginning with the upper and right sides in medium blue and then adding a wash of lighter blue over most of the stone. Splashes of lighter and darker hues indicate depth and reflections across the surface, and leaving white edges indicates where the light strikes.



## Gemstone colours

Ruby red, sapphire blue, topaz yellow, amethyst purple and emerald green are just a few colours in our gem palette, and white diamonds reflect all the colours surrounding them, creating rainbows in their tiny prisms. The brushes in the F-X library are wonderful for painting sparkling effects in gems, either for painting the colours or for breaking them up with white highlights. Here we used Piano Keys, Fairy Dust and the Shattered brush to create these multicoloured crystalline effects.

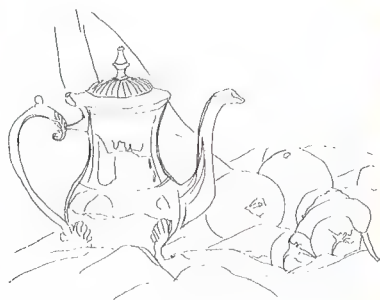




## Art study How to paint metals, minerals and gemstones

### Metal

In any still life painting, a piece or two of gold, silver, pewter, copper or any polished metal will add interest and a sense of place and life. Its mirrored surface reflects not only the light but many of the surrounding elements as well. In this still life, we made red reflections on the opposite side to where the fruit lies, hinting at possibilities of other fruit and carrying the colour palette throughout the piece.



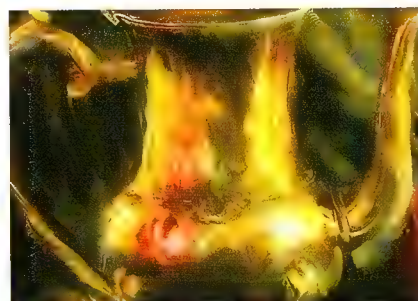
**01 Quick sketch** We like to do a sketch on its own layer, because it doesn't interfere with painting on the canvas below. Even at this stage, begin thinking about indicating areas of highlights and shadows on the metal.



**02 Block in colours** Using the Oils Variable Flat brush set to a large Brush Size and 50% Opacity, begin blocking in some colours for a base coat. You may not end up keeping all of this layer, but we have to begin somewhere.



**03 Blend colours** Found in the Blenders library, Oily Blenders work beautifully here, combining colours as we go while retaining some of the brushstrokes effect. Continue layering colours, hiding the sketch occasionally in order to check your progress.



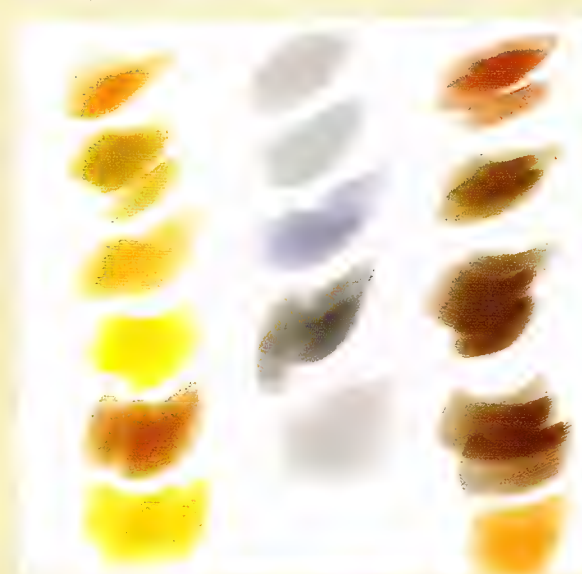
**04 Paint reflections** Using both the Variable Flat brush and Acrylics Captured Bristle, the brushstrokes are working well for highlights. Bright yellows and golds show up well against deep shadows. Experiment with Opacity – usually 50% or less allows for the colours to flow together better.

**05 Add a glow** At the end of most paintings, we reach for the F-X Glow brush, and it's even more indispensable when adding the final glints to metal. It's powerful, so 6% Opacity or less usually works best, with the colour set at or near white. Modify the brush size according to the area to be highlighted.



### Metallic colours

Metal colours can look improbable separately, and painting metal is challenging because it casts a distorted mirror image of its surroundings. Gold, copper and brass tend toward warm yellows and browns, while silver, platinum and pewter lean toward cooler colours. Our main caveat would be to make whatever colours you choose work well with the rest of the painting and don't get too caught up in technically correct colours. After all, it's a painting not a photograph.



### Metallic brushes

Our list of brushes that work well when painting metal begins with the Oils Variable Flat. Its delicate strokes are like fine Kolinsky sable. Next, we often use the Soft Airbrush set at 4% Opacity for unobtrusively adding hints of colour throughout the painting. Then we have the Oily Blender, which, in use, is rather like taking a fine, dry brush and feathering the oil or wet acrylic paints. Finally, there's the F-X Glow brush. Traditional painting really has nothing to compare with it – one of the perks of being a Painter artist!





# Metallic and jewelled objects

Since our ancestors first began to adorn themselves, valued metals and precious gems have been combined to create cherished pieces of jewellery, and they maintain such an iconic niche in our culture that the addition of a single piece of

jewellery to a painting subconsciously tugs at our own perceptions concerning its worth and intrinsic qualities. In this step-by-step, we look at some elements of combining metal and gems.



**01 Amethyst and silver** We left most of this metal grey to look like antique or tarnished silver, which immediately suggests age. The highlights are softer and not so well defined. Older cut stones traditionally have fewer cut facets and therefore will have fewer highlights.



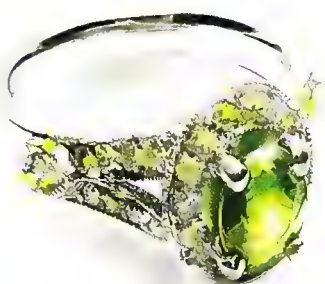
**02 Amethyst details** Facets can be larger, but remember that a wide expanse of uninterrupted colour is boring, so break up the metal and the stone with bits of colour and darker or lighter hues.



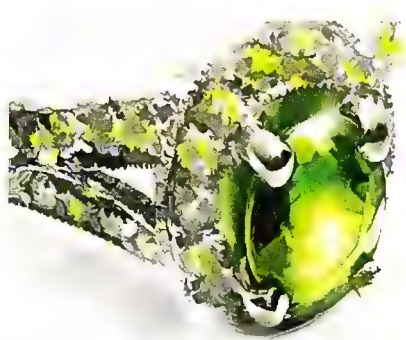
**03 Diamonds and gold** Diamond engagement and gold wedding rings represent romance and commitment. When you include jewellery in your painting, think of what you want its inclusion to say and how you want it to echo the rest of the painting.



**04 Diamond details** White and yellow gold are painted pretty much the same, with hard, smooth highlights, and diamonds cast prisms of rainbow colours about the room. Select the colours from within the rest of the painting and add them to your diamonds.



**05 Emeralds and platinum** Platinum, the hardest and most durable of the jewellery metals, reads starkly smooth and white and with equally stark highlights. We have a colour called 'emerald', but the shades may vary, and there are usually flaws that add to the interest and depth.

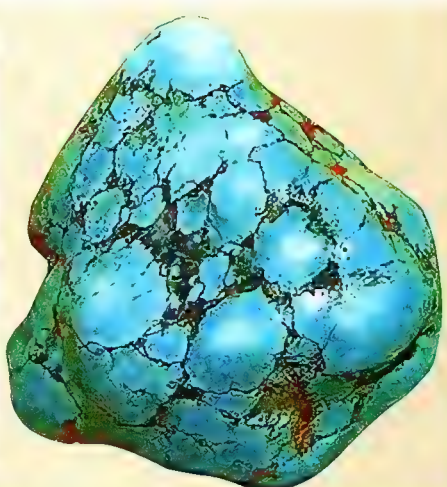


**06 Emerald details** Again, the main thing is to be cognisant of your light source and plan the highlights accordingly so that the light shoots through the transparent green gem, leaving darker voids elsewhere.

# Rock and ore

The minerals and ores from which jewellery is fashioned are as captivating as the gems and metals themselves. Here's a closer look at an amethyst crystal cluster. Reflections on the hard crystals create planes and angles. Once you've got them, use the Glow brush to highlight and the Photo Burn to indicate shadows.

Part of the beauty of turquoise is its imperfections – the dark lines and crevasses running through it. Turquoise is best drawn with a dark Pen brush and then painted with one of the Oils or Acrylics brushes, adding soft highlights at the end. We used artistic licence to introduce some flecks of colour that might or might not be found in a piece of turquoise. The world is full of elements waiting to be painted, and sometimes we overlook the most beautiful because – like the minerals in the ground we walk on – they are so commonplace.



Art Study  
How to paint metals, minerals and gemstones



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## Tutorial Info



Artist  
Marcelo Chiarella



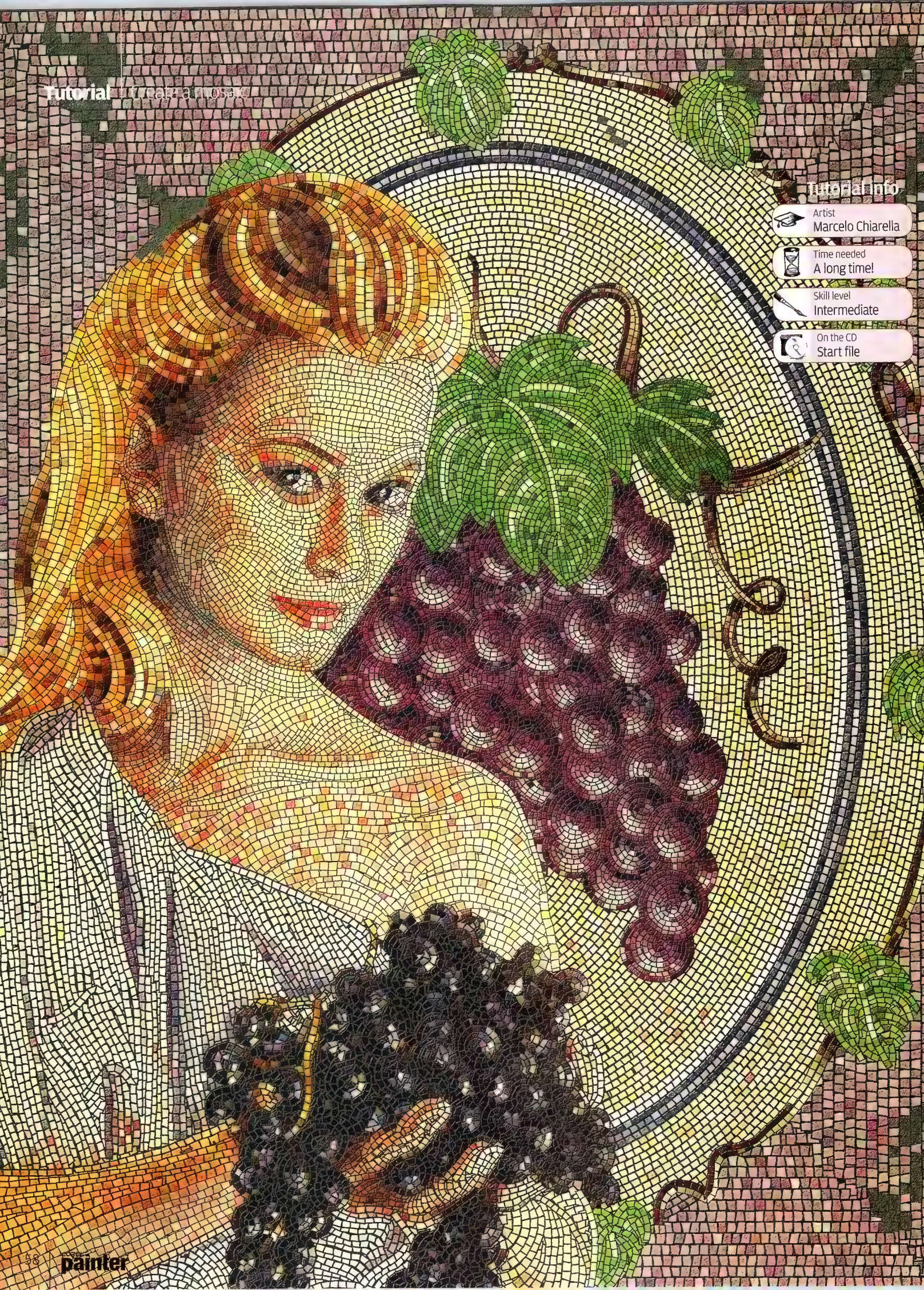
Time needed  
A long time!



Skill level  
Intermediate



On the CD  
Start file





# Create a mosaic

In this tutorial we'll be looking at Painter's Make Mosaic tool to create a Roman-style piece of art

**M**osaic is an art form consisting of creating pictures from thousands of small tiles. Pieces of coloured glass, stone, ceramic or any other material are fitted very close to each other and fixed over a surface that would generally be a wall or (more usually) a floor, due to its durability. Indeed, nowadays we can find well preserved examples of mosaics dating from over 2,000 years ago!

This art form was used widely in ancient times for indoor and outdoor decoration, and seems to have its origin connected to many different locations and cultures. Although they are particularly associated with Roman art, specifically the Byzantine style due to the pieces decorating churches' interiors, we can find registers of mosaics made in Greece dating as

early as 800 BC.

The common themes for mosaics can range from simple geometric patterns to complex figures and divinities and, as you can see in some examples, the pieces quite frequently differ in size even within the same mosaic and they rarely have a uniform colour.

For this tutorial we will construct a digital mosaic. Much easier than dealing with ceramic pieces and grout for fixing them over a surface, we'll use a tool almost hidden inside Painter's Canvas menu: Make Mosaic. This will pop up a dialog window that offers a fine control over the size, shape and colour of the tiles to be placed on the digital canvas, and it must be kept activated all the time while you place or edit the tiles. You can close this dialog, of course, and go back to it

again as many times as you need, as long as you remember to save your work in RIFF format, because this will allow you to preserve the tiling information between your working sessions.

Yes, this is a work of patience and you will probably need to take a rest between sessions. The only thing we'll be concerned with is varying the tiles and grout size, and following the forms in the reference image as you define the paths for the tiles.

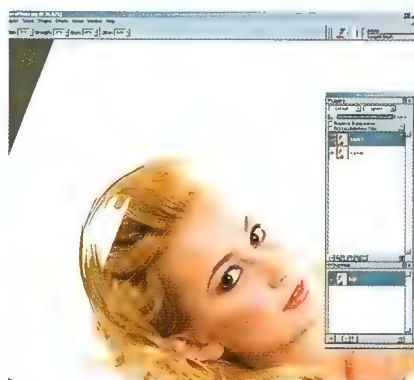
An interesting option in the Mosaic tool is called Randomness – allowing you to determine the amount of variability for each property while placing the tiles. This will create a far more natural feeling in your mosaic. So, let's get started with the process of creating and cloning an image to be tiled into an antique-looking mosaic!

## Improve the overall composition

With some little adjustments we can make a better composition



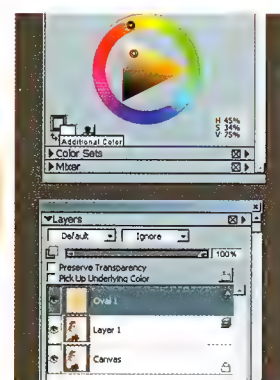
**01 Canvas size** Let's make our image appropriate for printing at 240 x 310mm at 300dpi. Go to Canvas>Canvas Size and add 1000 pixels to the top and 1250 to the right. Now go to Canvas>Resize and specify 3660 for the Height. The Width will be automatically set to 2830. Alternatively, open the start file on the disc.



**02 Complete the hair and crop some of the grapes** Go to Layers>Duplicate to duplicate the first layer. In this new layer use the Sargent brush with colours cloned from the hair to complete the top of the image. Use white to eliminate stray bits of hair from the left and right. Do the same with any grapes at the bottom of the picture that may need tidying up to create a more aesthetically pleasing outline for the bunch.



**03 An appealing background** Traditional Roman mosaics have interesting geometric elements as their background. From the floating toolbox select Oval Shape. Uncheck Stroke and check Fill, setting it to a sand colour using the Additional Color icon in the Colors palette. Drag over the canvas. You will end up with another layer (Oval 1). Using the Layer Adjuster tool, click the oval (on the right of the Brush tool) and drag the corners to adjust its shape if needed. Change the layer transparency to check out the composition. Click on the oval layer and select Commit when finished. Use the Paint Bucket to fill the surroundings with a grey purple.





## Decorative elements

Draw some elements to fill up the big empty spaces



### Working in other areas

While placing, removing or editing tiles, you need to keep the Make Mosaic window open. In this mode you can't use the Grab tool in order to view other areas for working on. To get around this, hit Done in the Make Mosaic window (take the chance to save your work before going on) and hold the spacebar while dragging your image to another area. At any time you can move the Mosaic dialog around so that it's out of the way.

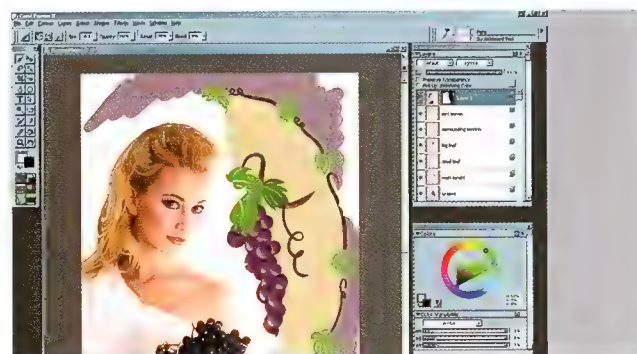


**04 Leaves and tendrils surrounding the oval shape** Use the Pens>Scratchboard tool in a new layer with a dark brown selected, Size around 18, and draw some decorative tendrils around the oval shape. In another new layer create green leaves evenly spaced. Use a light green to add some veins. Keep the group of the same elements as independent layers until you are happy with the colours, arrangement and overall composition.

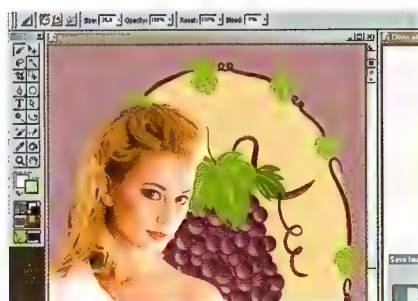


**06 Big leaves and a tendril** Use the same Scratchboard tool to finish your background image with leaves and a tendril for the big bunch of grapes. Arrange the layers so as to achieve better visibility of the elements according to their priority.

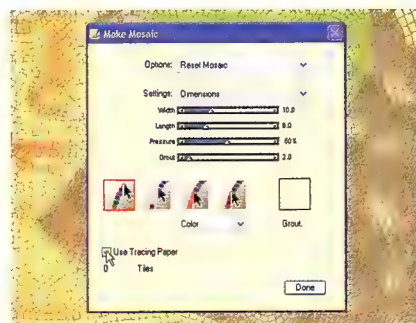
**05 A nozzle for the background grapes** In the Tools palette, click Nozzle Selector, the right arrow icon, Load Nozzle, locate the file 'GrapeNozzle.rif' on the magazine CD and click Open. From the Brushes palette select Image Hose with variant Linear Size-P, and with your stylus, start tapping to place the grapes in the background. Now save your work.



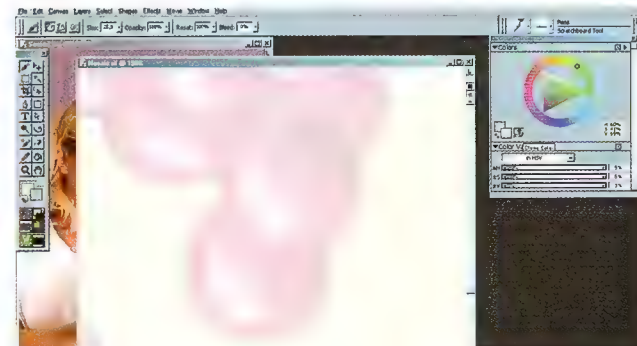
**07 Create a layer mask for the woman** The woman figure should be on the topmost layer. Select the canvas layer (the woman) and activate, copy and paste in place. Create a layer mask for it, and after clicking in its rectangle, start painting on the woman's surrounding using the Scratchboard tool, colour black, at a large size for revealing the background elements. Continue at a smaller size for the details near the woman.



**08 Save and clone** After saving the finished layers version of your composition, collapse all layers and save this as 'Source.jpg'. Close this file and open it again. Select File> Quick Clone. Save this clone as 'Mosaic.rif' (it's very important to save the working mosaic as RIF in order to retain the tiling information between sessions of work).



**09 Adjusting the tracing paper** Use the small icon below the Close icon (x) of the Mosaic.rif window by holding it in order to set the appropriate transparency of the tracing paper. Click on it to turn Tracing Paper on and off. Lower values reveal the source image more strongly.



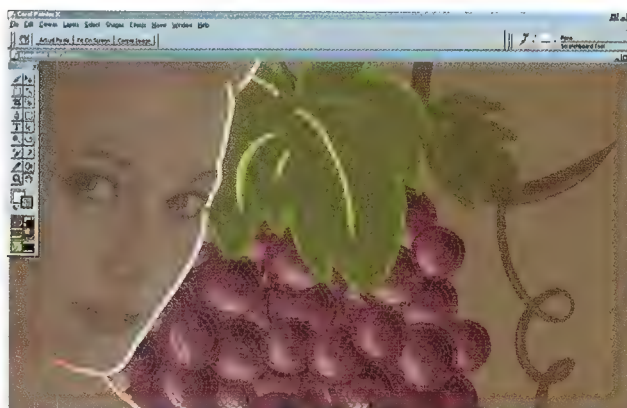
**10 Adjusting Color settings** Before activating the Mosaic dialog, select Window>Brush Controls>Show Color Variability. Also activate the Colors palette. Activate Clone Color (U) so the tiles get the colour automatically from the source image. Set Color Variability to 5%, 5%, 3% (H, S, V) for increasing colour diversity. Zoom the image Mosaic.rif at 150% around the background grapes. Let's start placing the tiles there.





## Surrounding areas

When your mosaic is filled with tiles varying in colour, size and the amount of grout space, you might want to fill in a surrounding area using tiles with the same properties. On the Make Mosaic dialog click on the first icon (Place Tiles) then hold Ctrl or Apple while clicking in any tile to get its properties. The Dimensions and Randomness settings will reflect the values of the particular tile you clicked on.

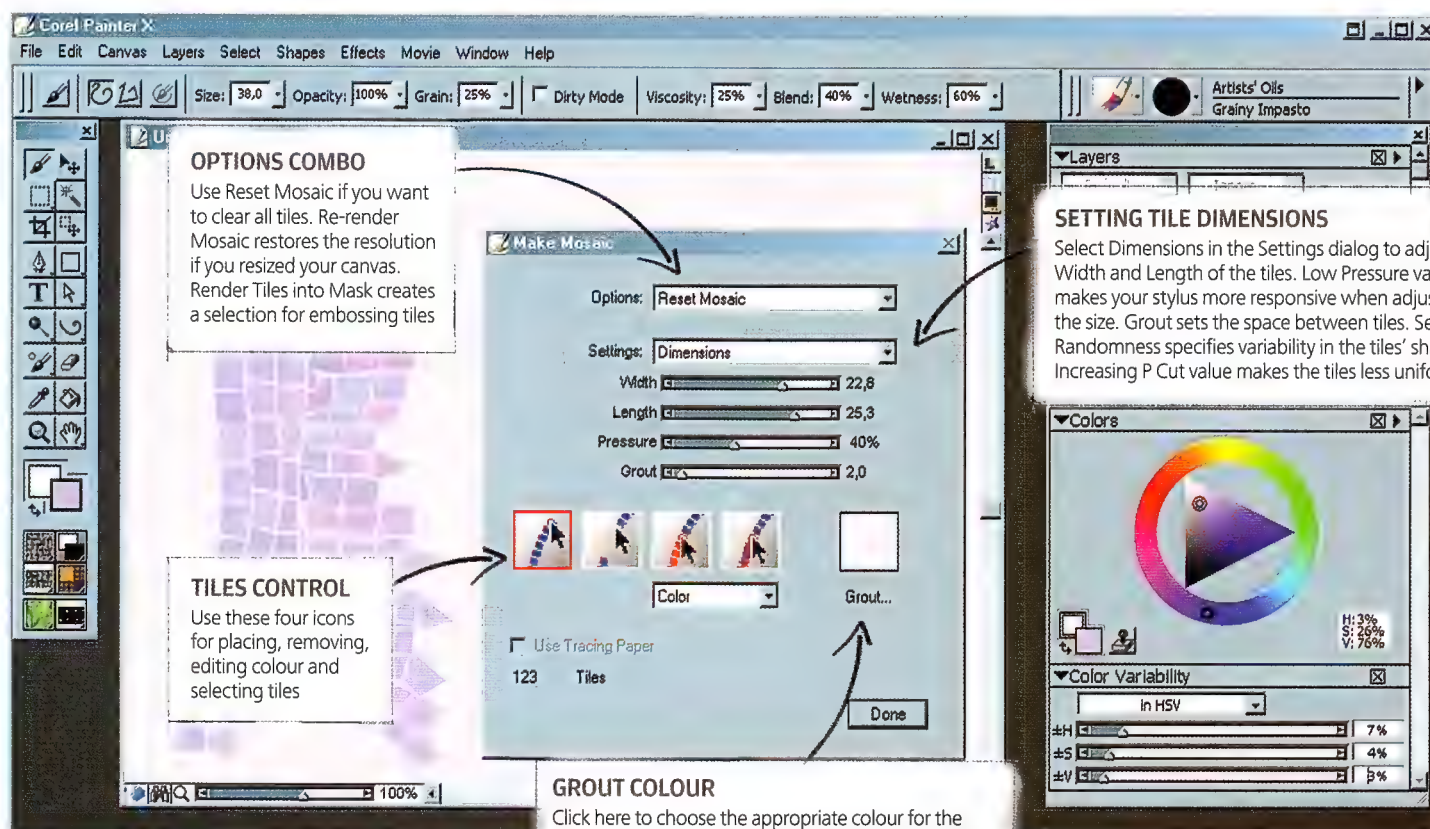


**12 Finishing the background grapes and leaves** As you work on the grapes and get close to the face or leaves, it's good practice to start defining the outside shape of these elements before continuing, so you've established the limits for working more freely on placing the remaining tiles. Always follow the main shapes from outside to inside. Click on the Grout rectangle to change the tiles' interspace to a medium grey. Now click Done and save your work.

**11 Make Mosaic** Go to Canvas>Make Mosaic. Select Dimensions in the Settings combo. Adjust Width to 12 and Length to 16, Pressure to 60% and Grout to 2,5. Make sure to check Use Tracing Paper. Select the leftmost icon in this window to start placing the tiles. Follow a circular path around each grape from outside to inside, starting from the topmost (the whole ones). Now complete with the grapes at the back.

## Make Mosaic dialog

Use this dialog to control how the tiles are placed in your canvas



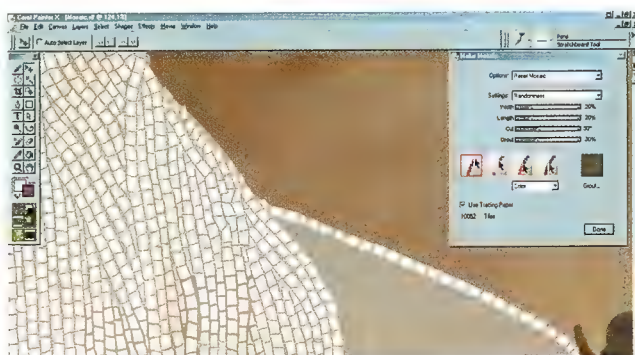


## Start defining the figure

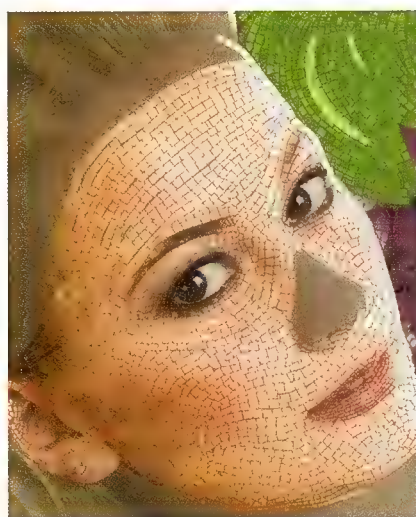
The tiling process continues until you get all your canvas covered

### Define before cloning

You can make the process of defining the main shapes and tiles path much easier if, before cloning your image for a mosaic, you define those areas. Open the source image and select Effects>Surface Control>Woodcut. On the Woodcut dialog uncheck Output Black. Choose Auto Color or use a Color Set defined previously from an existing mosaic, for example, and start with 16 for N Colors and 8 for Color Edge. Use this image as a clone source for the tiling process.



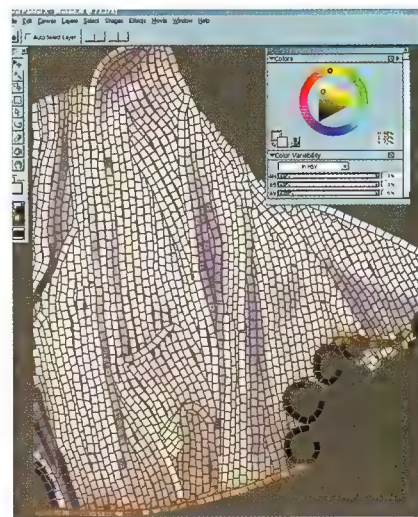
**13 Another approach for the dress** Set Tracing Paper Opacity to 50% and analyse the shapes defined by the folds and shadows in her dress. Using Clone Color and Dimensions: Width 15, Length 20, Grout 3,5 and Randomness: Width 20%, Length 20%, Cut 30% and Grout 30%, define those forms while placing the tiles. Before starting, place the skin and grapes limits.



**15 Face features** Use the same approach for defining the face features. Using the clone colour, start with the eyes and lips using small tiles (6 x 9) with Grout 2,0 and low values for Randomness for defining their outline, then increase the size for filling them. In the tiling process, try to follow the forms of the face areas, observing the zones of lights and shadows.

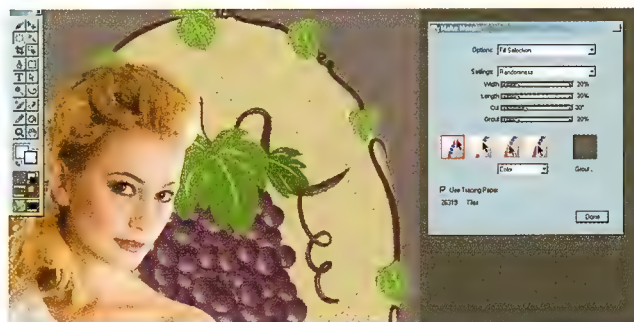
### 14 Colour enhancing

In the Mosaic dialog choose the third icon (Change Color) and Tint on the combo box. Selecting an unsaturated grey purple for the shadows and light sand for the highlights, drag over the tiles already placed to slightly change their colour. Experiment with the other options in the combo while creating stripes of colours for defining the folds and shadow areas.

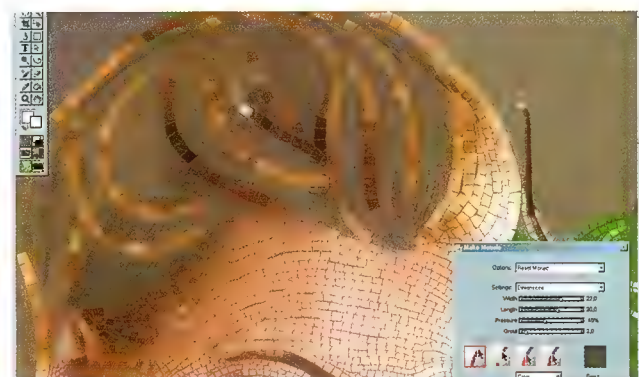


### How to vary the grout colour in the same image

You may note that the grout colour is applied uniformly to the whole piece. But you can get around this limitation. On Make Mosaic select Render Tiles into Mask. Hit Done. Select Window>Show Channels. At the bottom of Channels, hit Load Channel as Selection. Select Mosaic Mask, Replace Selection and OK. Hit Select>Invert and in a new layer paint over the grout with any brush. Image Hose with Stucco as the selected nozzle can give an interesting texture. Adjust the layer opacity for better results.



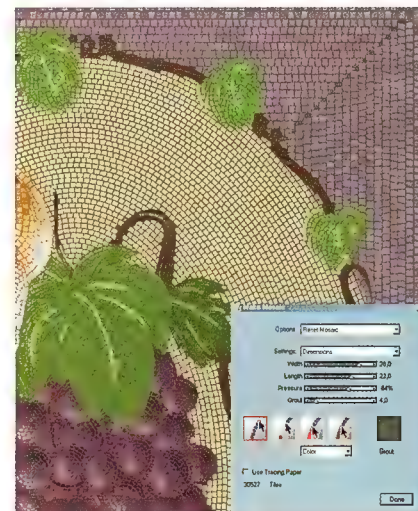
**17 Cheating a little** For the oval we'll adopt another approach for an automatic filling, so we can rest a little. Use the Oval selection from the toolbox, and drag until you get the approximate background oval shape. On the Make Mosaic dialog use Set Dimensions: Width 15, Length 20, Grout 4,0 and Randomness: Width 20%, Length 20%, Cut 30% and Grout 20, then activate Options: Fill Selection. The oval shape will automatically be filled with tiles.



**16 Tiling the hair** Use square tiles with Size around 20 and start delimiting the big masses of hair. Continue the process by filling up the areas with paths as close as possible to the delimiting tiles. Finish placing the remaining tiles, except those corresponding to the oval shape and purple background.

### 18 More cheating

It would be nice to fill up the remaining canvas border using the same process. Select All and on the Make Mosaic dialog set Width 26, Height 22, and activate Options: Stroke Selections. Now click Done, and go to Select>Modify>Contract: 20 pixels. Then in the Mosaic dialog, Options: Fill Selection. Wait until all the tiles are placed.

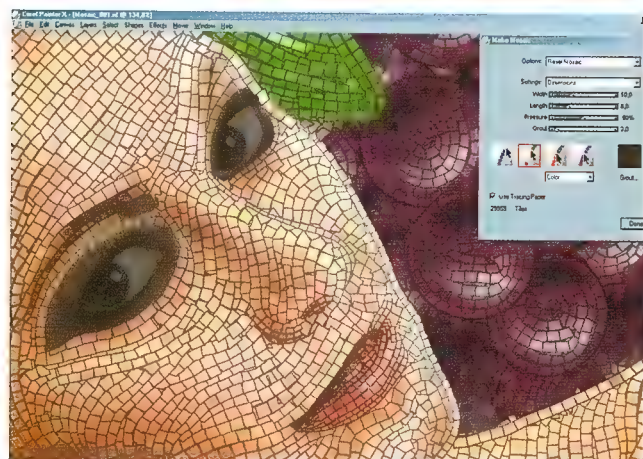




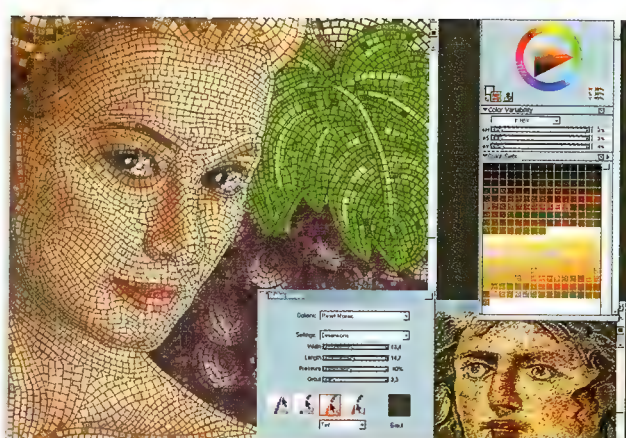


## Distress your mosaic using paper textures

Enrich the surface of your mosaic by applying surface textures. Create a new layer set to a low Opacity and fill it with brushstrokes of Image Hose>Stucco. Set the paper to Worn Pavement, duplicate your canvas on a layer above it and select Effects>Apply Surface Texture>Paper. You can repeat this several times varying the transparency and blending mode of the duplicate canvas layer and use the Digital Airbrush to desaturate some of the bolder colours in your image for a weather-worn effect.

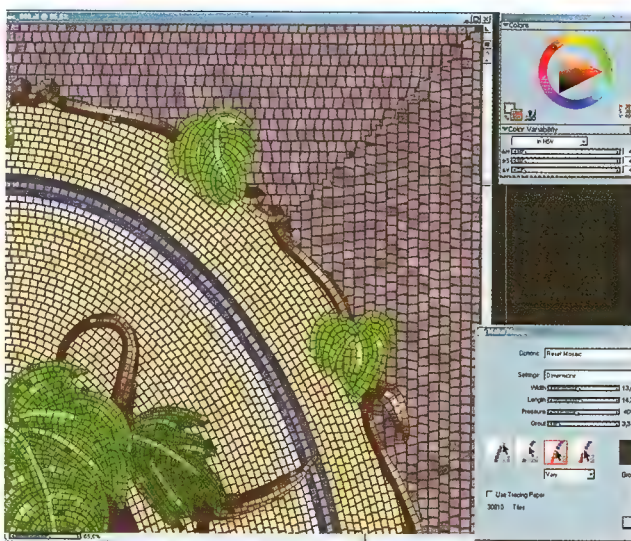


**19 Correcting some tiles** Analysing the overall appearance of your mosaic, you may find some tiles need correcting in colour, size or position. In the Mosaic dialog, activate the second icon (Remove Tiles) and drag over misplaced tiles to remove them, or the third icon (Change Color) and drag to replace tiles' colour. In our case, we decided to redo the eyes and mouth with bigger tiles.

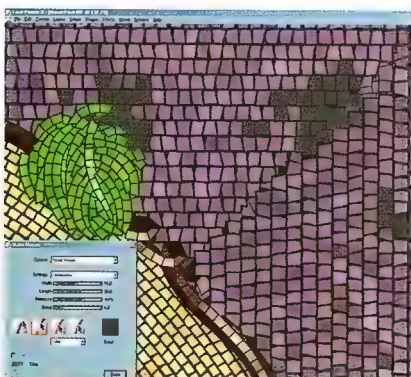


**20 Face colours** Let's make the face colours more vivid by loading an old mosaic image and cloning its colours to the corresponding face area in our mosaic. Use the Dropper to pick up a colour. Activate the Mosaic dialog, click on the third icon and select Tint to gently change the tile colour. Drag over the areas where you want this colour applied. Do the same with other colours to increase variety. You can create a Color Set from that image to make it easier to select the colours.

**21 Increasing colour variability** You can break the monotony of the areas with constant colours such as the sand colour from inside the oval and the surrounding purple. Change Color Variability to around 4% for H, S and V, go to the Mosaic dialog and, after selecting the third icon (Change Color), choose Tint on the combo. Now drag your stylus or mouse over the tiles until you get more appealing colours.



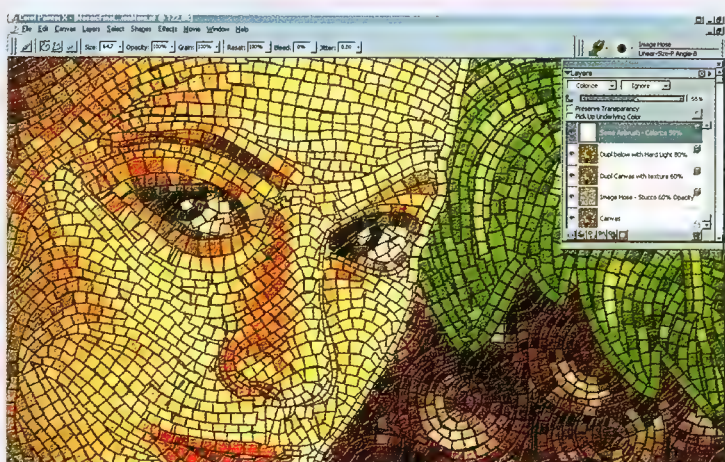
**22 Increasing the contrast** If you're happy with the overall appearance, it's time to enhance the contrast of your image. You can use Effects>Tonal Control Equalize or Brightness and Contrast. Adjust the sliders until you get a vivid appearance. Save your work.



**23 Distressing the mosaic** Open the Mosaic dialog and click on the second icon (Remove). Click over some group or tiles for removing them to create a distressed appearance for your mosaic.

## Emboss your mosaic Make it stand out

You can really make mosaics stand out from the crowd by embossing them. Go to Make Mosaic>Render Tiles into Mask. Now navigate to Effects>Surface Control>Apply Surface Texture. On this dialog select Using: Mosaic Mask, check Inverted (uncheck for a stained glass effect), then change the light colour and adjust the other controls until you get the results that you're after.





## BRUSH CONTROLS

# Digital Watercolor

Learn how to manipulate this popular brush category and create a soft diffused effect

Painter's Digital Watercolor brush category sports only two sliders on its Brush Controls menu: Diffusion and Wet Fringe. However, they pack a whole lot in when combined with the excellent range of brushes in this category.

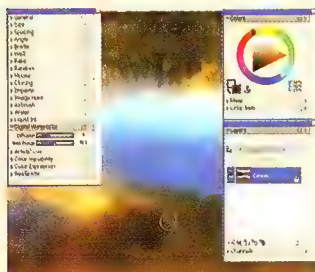
Pointed brushes can produce firm, delineated lines with both controls turned down to Zero, but increase the Diffusion and Wet Fringe, and you can achieve soft, nebulous line work that's perfect for adding loose details. Round and Bristle brushes typically offer strong dab types, but again these can be diffused and fringed to create floated-in washes of colour. Ramp up the Wet Fringe to nearly 100% and you'll be able to achieve the kind of happy watercolour accidents you can in real media. Meanwhile, adding Diffusion to a combination of the Spatter Water and Salt brushes will allow you to experiment with soft stippled texturing. And you might think there's little point adjusting the controls for the Pure Water brush variants, but the more diffused and fringed you make them, the more you'll create a wonderful watery marbled blender that's delicate and subtle.

### A pinch of salt

Digital Watercolor's Brush Controls are good for more than just brushstrokes. Experiment with diffusion and fringing on the Salt variant before running it over a wash or spattered paint. You can use the resulting effect for painting a variety of subjects, but it's particularly good for stars, flowers, fairy dust and for creating textures.

## Start washing up

Colour first, compose later



Digital Watercolor is much like its real media cousin, and this means you should start off the process by building up washes. In real media, each successive one will be less diffused – a consequence of soaking into watercolour paper bearing successive layers of paint, each of which makes it less porous. To achieve the same effect in Painter, start off with washes at high levels of Diffusion and Wet Fringe, and build up layers, reducing the values of Wet Fringe and Diffusion exponentially as you do, until you reach levels of around 8 Diffusion and 40% Wet Fringe.

## Turn it up to 11

Exaggerate effects for a painterly quality



Watercolour is a subtle medium, but you can use it to achieve some quite out-of-the-ordinary effects. Splattery looking watercolour is perennially popular and is used by a diverse range of artists to infuse their images with an instant painterly appeal. This effect makes for a great semi-abstract glaze. To reproduce it, autopaint a layer set to Colorize using the Spatter Water brush set to maximum levels of Diffusion and Wet Fringe. Next, duplicate the layer several times and then vary the opacity of each one in order to create more tonal variation.

### DEFINED MIDTONES

To create the green fields in the middle ground, we selected a flat brush and turned both Diffusion and Wet Fringe off completely to create a simple, opaque flat base that we could build up

### FLOATED-IN COLOUR

We set a Pure Water brush to high levels of Diffusion and Wet Fringe to create the floated-in tonal variations seen on the background landscape

### SPACKLED TEXTURE

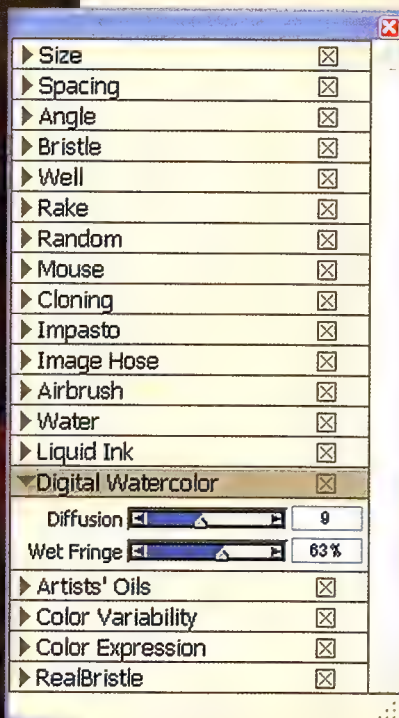
To create the effect of ground vegetation in the foreground, we maximised the Wet Fringe on the Spatter Water and Salt brushes and scattered the resulting diluted brushstrokes on their own layer





### INCREASED DIFFUSION

We ramped up the Diffusion slider when painting this soft cloudy sky to create floaty, light clouds rolling softly down the horizon line



## Spot the difference

Compare the various effects you can achieve with and without the Diffusion and Wet Fringe sliders



### 01: Spatter brushes

Take a look at the effects, from defined ink blots to diffused spatters, that can be achieved with no Diffusion or Wet Fringe (left), 50 per cent (middle) and 100 per cent (right).

### 02: Bristle brushes

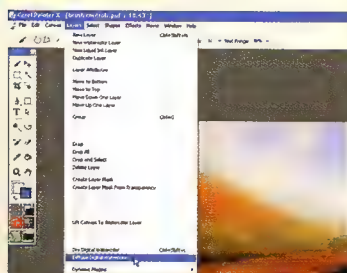
These bristly tools are shown with the same variations of Diffusion and Wet Fringe, and range from a highly textured bristle brushstroke to a diffused and damp one with the appearance of having soaked into porous paper.

### 03: Wash brushes

Finally, we take a look at the effect these controls have on washy brushes. Notice how turning off Diffusion and Wet Fringe leads to a fantastically outlined brushstroke, while increasing these values gives a far wetter appearance with distinct veining.

## Diffuse Digital Watercolor

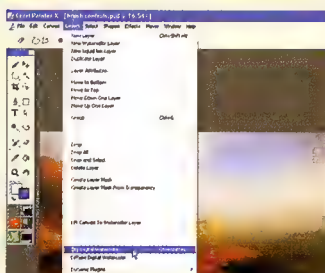
A quick fix for your entire image



Digital Watercolor's Brush Controls are sparse, but it boasts a few extras hidden under the Layers menu. Unlike the Watercolor brushes you don't need to use Digital Watercolor on its own special layer type, but you do need to control some aspects of how it behaves using layers. The Layers>Diffuse Digital Watercolor function adds a soft, unified diffusion to an entire layer, not just the brushstrokes you've used the Diffusion control on. This can help achieve a real media effect, as it looks like you've dried your image naturally and at a constant rate.

## Dry Digital Watercolor

Check every layer before dropping



While you don't have to use a special layer type for Digital Watercolor, it does have one sneaky layering trick up its sleeve and that's the Dry Digital Watercolor command in the Layers menu. It's imperative to remember to do this on every layer before dropping. By default Painter shows you what a layer will look like dried - but forget to do this before dropping your layers and you'll get a very dark, messy looking one that thinks it's still wet. However, with skill and practice (try using a Gel layer) you can create some great effects from this odd little layering artefact.





# The simple guide to... **chiaroscuro**

Saturate your work with an epic sense of theatre using tones

**T**here are many ways to add tonal value to drawings, paintings or prints. It could be an intriguing composition, textural effect or colourful brushstroke, ink spot or smudge. This way uses light. It's called 'chiaroscuro', and originates in Renaissance drawings of the 16th Century.

It is also sometimes called 'claire-obscur', which hints more fully at its meaning. Light clarifies and obscures by sharply contrasting shadows and highlights – and this atmospheric effect has been applied in almost every sort of media.

Photography, and especially cinema, has taken advantage of its power. Francis Ford Coppola used strong lighting and shadows in *The Godfather* to heighten the sense of theatre and help direct the viewer to key players in the story on the screen.

In art it can help portray a tableau of characters as part of a story – this is known as a 'narrative painting'. This artform was particularly popular in the highly religious yet humanist periods of the Renaissance and subsequent Baroque. In these paintings a single light source will come from one direction, perhaps an open window or door. The effect is reminiscent of a theatrical spotlight focusing attention on the action or a specific character.

There are two considerations when rendering light effects. First, strong directional light can bleach and deaden the colours, creating a whole new range of tonal variations to observe. Second, light direction can subtly influence the whole atmosphere.

Traditional chiaroscuro spotlights from the left or right. This throws the central subject into a naturalistic relief. If you light from above (think of Queen's *Bohemian Rhapsody*), a rather majestically stark effect is created. Uplighting a face from below, however, looks a lot spookier. Read on to discover how to create drama in your paintings using light and shadow.





## TINTS AND HIGHLIGHTS

Oil paints were used from the 1500s onwards and are characterised by their slow drying and saturated intensity of colour. We've always loved them for their smooth handling, blendability and flexibility, but found the fume smell, cleaning and maintenance a real turn-off. We've thankfully discovered water-based oil paints with all the pros and none of the cons, and we've used them here. Acrylic and oil brushes are perfect for chiaroscuro, especially the very soft ones, which blend beautifully. We're working on paper to ensure a very smooth effect. Create luminous and pure highlights by mixing thoroughly on your palette, with a clean brush and water. Titanium White is very powerful and will tint your main hue with great delicacy, but beware of its ability to make the colour opaque. Use water for light, thinner washes. We used Cadmium Yellow, Cadmium Red Hue, Cyan and Sap Green for subtle tints and highlights.



## SHADOWS AND HUES

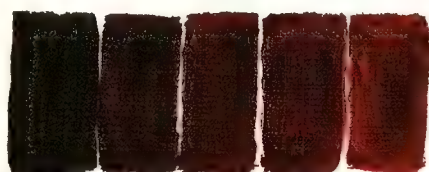
At school, students learning colour theory are given a painting challenge with powder paints of only three hues and white, and they have to ignore the fact that they have no black. They must then use their powers of observation to render the correct tones and especially the correct shadows. We use the primary ones - Magenta, Cyan and Yellow. As artists, we try to maintain this discipline when working because it's economical and enables us to truly observe the colours we are trying to imitate, and it teaches us not to rely on the colour in the tube. For this task, we've looked at a few of the darker colours to intensify the shadows, and have tried to rely on deadening black only when absolutely necessary. We experimented with mixing together Magenta, French Ultramarine and cold blue Phthalo Green in order to create a range of vibrant purple shadows and hues.



## Tonal values Graduate with a range of flying colours

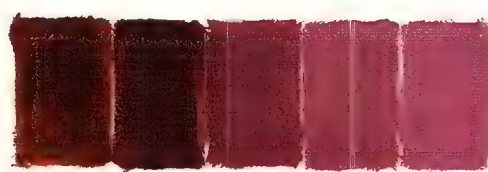
During this task you will inevitably be challenged to create a huge range of tones. Aim to try and reproduce as many as possible - they are all important for creating a sense of reality and three dimensions! The

simplest way to represent a 3D object is to use the darkest tones on the areas that are farthest away, midtones in the middle ground and light, bright tones on the areas that you want to draw attention to.



### 01 Shadows

The area around the lips has a very limited range of colour but a huge range of tones. We used Magenta, Cadmium Red and Cyan to create the darkest hue of the lips. We added a touch of Black, Ultramarine Blue and Sap Green to darken past the original colour.



### 02 Midtones

In order to achieve the more delicate midtone hues, it is possible to add a very tiny amount of yellow and/or white, which will produce some really subtle gradations of tones that have not yet developed into actual tints.



### 03 Highlights

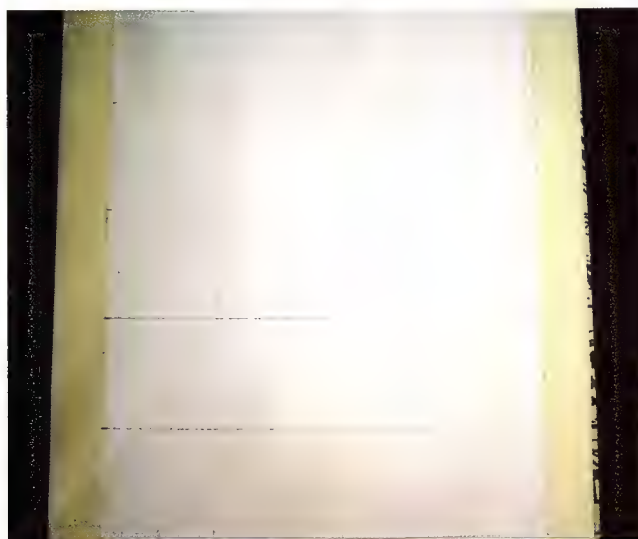
To elicit a further range of tones, take the lightest midtone and then add a tiny amount of white each time in order to differentiate the tone from the one before. Mix thoroughly, so that you avoid a streaky effect.



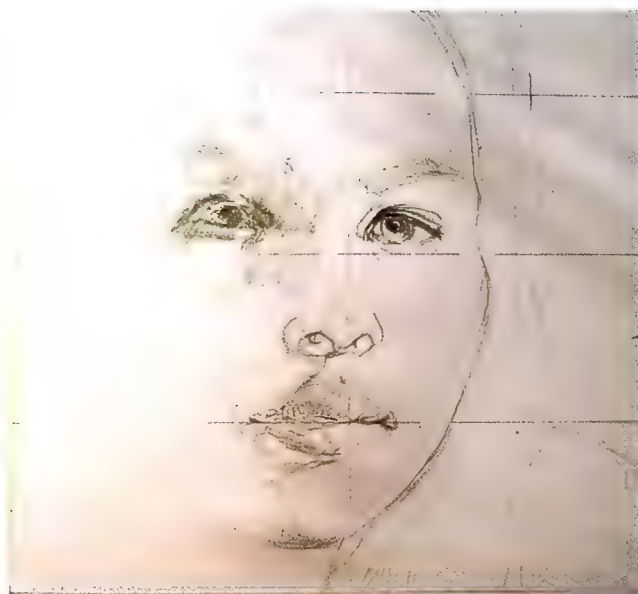
## Paint a chiaroscuro portrait

Create a real sense of pathos in a portrait

For this step-by-step tutorial we've decided to choose a single figure to work on. Once you have the confidence you can move on to a more complex narrative image, but we recommend keeping it simple for now. First of all, choose an image to work from. Either take a photograph yourself, placing your sitter in strong directional light, or use an image from a free image resource website such as [www.morguefile.com](http://www.morguefile.com). This image is based on Morguefile reference ID: 231032. You'll also find the sketch on the cover disc for you to print and colour.



**01 Square up** Print off the image and square it up with a grid – this will help you get an accurate proportional image to work from. Here is our starting point, a squared-up piece of A4 cartridge paper.



**02 Grid and bear it!** For this section a line drawing will do. It will allow you to analyse how the features relate to one another without worrying about tonal values. At this stage we decided to pay attention to the left eye, as the shadows have obscured a lot of the proportional detail.



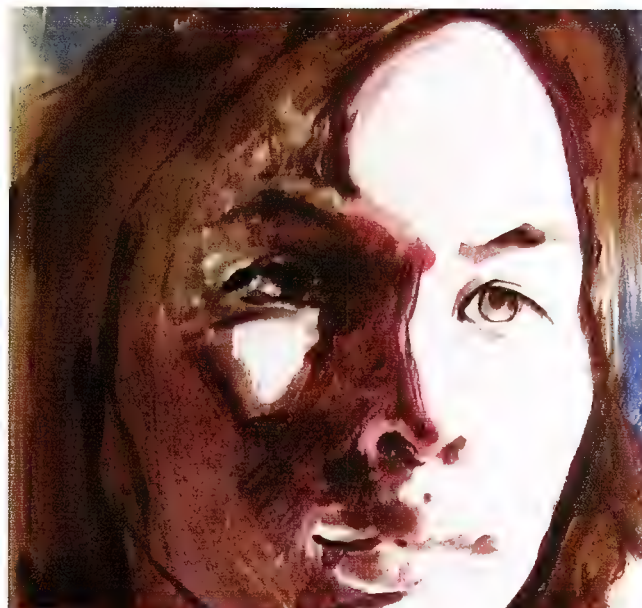
### **03 Lay down the ground**

Work from dark to light. It's the shadows you need to describe at this stage, leaving the highlights to look after themselves. Mix up the general colours you need – dark purple for the skin and dark green for the background. Use a thick brush to lay down thin watery washes and obliterate the white paper.

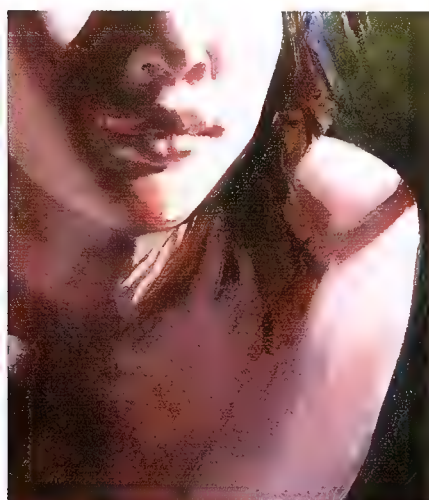




**04 Tighten up** These rather scary-looking base coat washes, so loose and expressive, now need a little controlling. Use a thin or angled brush to 'draw' and correct proportions where necessary. You're still using a dark colour, but with thicker consistency this time.



**06 The eyes have it** You will notice that the photograph has a penetrating gaze that meets the viewer's eye bang on target. At this stage our gaze is off centre. Remedy this by establishing highlights – light grey and blue, letting the tones do the work for you. Fine detail is achieved with a medium consistency, delicate tonal observations and a tiny brush.

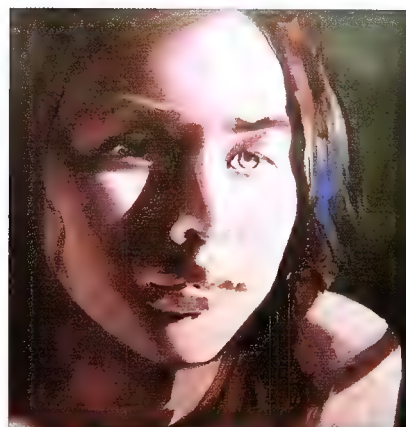


### 07 Detailed shading

In the last session we used a tiny brush to add shadows on the neck and shoulder. This involved mixing up subtle tonal variations. We used these to model the nose as well. We felt it was a little sharp and have softened the angle with a lighter midtone. We also applied a layer of white highlights in order to begin softening the light.

### 05 Model the midtones

Mix up a midtone that may or may not include some white; this will blend or layer over the washes below (this really depends on how dry your paint is – the more watery the quicker it dries). The best example of this is the shadowed jaw line, which we blended quickly, and the body, which is more layered.



*"Fine detail is achieved with a medium consistency, delicate tonal observations and tiny brush"*



**08 Look at the shadows** Here we have defined the hair itself and deepened the shadows with another layer. We're still not happy with the width of the forehead, so we're reviewing all sections for tonal relationships, particularly the lips, left shoulder and eyebrows. The gaze is still shifted off centre!



### Get the right consistency

Oil paint is extremely versatile. You can use thick blocks of obliterating colour, dense with brush marks and movement, or you can detail mottled and multicoloured layers that are as delicate as watercolour. Practise carefully and test your consistency, dilute as required and try to calculate what's going to work best by first testing it on another piece of paper.



### Mixing colours

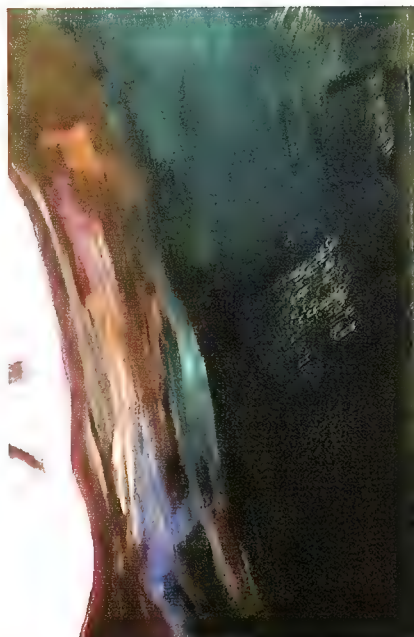
Painting skin demands the application of carefully observed mixed tones that are entirely and thoroughly mixed on the palette and applied carefully and flatly to achieve a smooth texture. Another method applies to areas such as the hair where the highlights mix serendipitously with the dark tones below, directly onto the surface itself. Attention must be paid to the random but controlled direction of the brush marks.





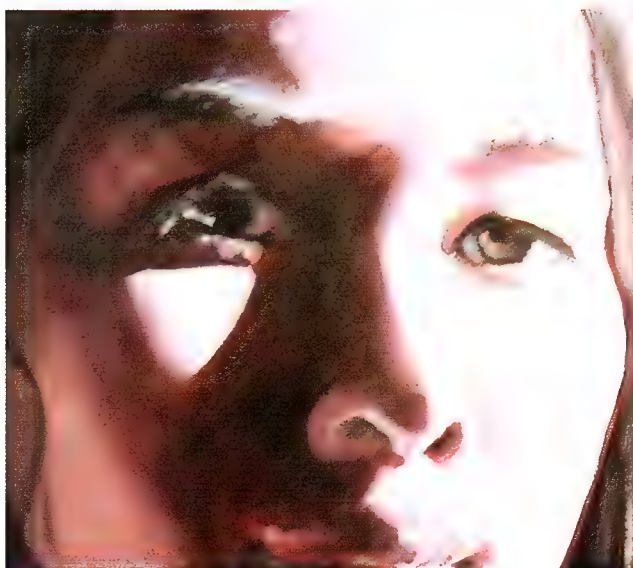
## Finger blending

Chiaroscuro demands a realistic rendering. The lighting is stark and revealing, so brash, free, expressive brushstrokes won't work to reflect this in the viewer's eyes. Lay down the tones you need and blend with a very clean finger on a smooth surface. Fabric and brushes leave a much more spontaneous surface, but blending with your finger really allows you to gain control.



**09 Review the background** Time to give the background a depth and life of its own. Broad sweeping brushstrokes of deep sea green lighten at the right of the picture, and darken at the bottom and left side to increase the contrast with the skin and hair.

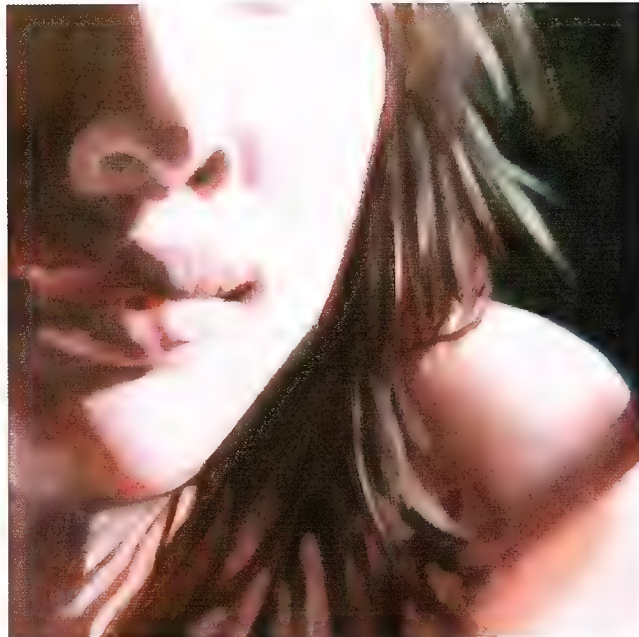
*"Fabric and brushes leave a much more spontaneous surface, but blending with your finger really allows you to gain control"*



**11 The last feature** We now take a look at the eye we have not yet approached. Apply the darks and lights of this area with real confidence, and the eyes, with renewed and accurate rendering, will come into focus – and as a consequence, so will the stare.

## 10 Hair highlights

Mix up a reddish dark brown and use a fine, small brush to describe the hair. Use this to redefine any proportions you're unhappy with. Wash the brush carefully, and dry it to prevent the paint running or becoming too watery. A small amount of white dragged across the wet dark brown should appear as if the light is bouncing off it.



**12 The finishing touch** Finally, before all areas have a chance to dry properly (this could take up to a week), blend any rough sections with a very smooth brush or your clean fingers, using an even, directional movement. Now give it a final check and then set it aside to dry – some place where it will be out of danger.



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On this issue's panel...



### Anne Pogoda

Fantasy artist Anne is back with some tips for perfect portraits, and to streamline tricky bits like light sources and snow.



### Jim Scullion

Jim handles the technical side, from setting up Painter to how to use the Scratchboard tools and paint automotive action.



### Aaron Pocock

A warm welcome to Aaron, who'll look at re-creating pen and ink drawings, and show us his techniques for painting fairies and trees.

What you'll find in this section



**Software** Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously



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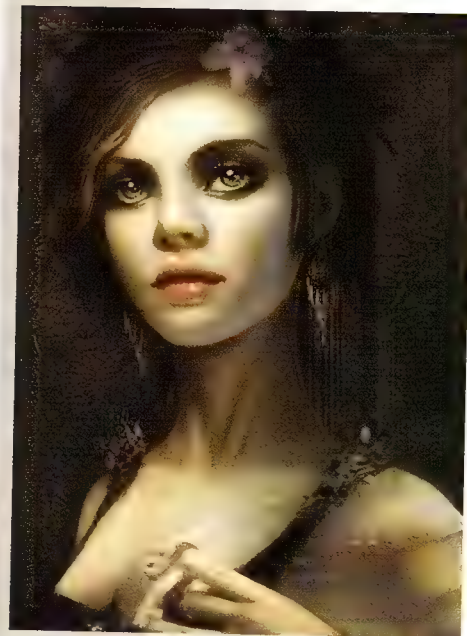
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## Portrait perfection

I like to paint fantasy portraits in the style of artists like Melanie Delon and Marta Dahlig. I always have problems with the rich amount of detail (especially on clothes) and background objects in paintings like this. I seem to end up with too much going on and the whole thing becomes overwhelming. How do I decide what's worth leaving out and leaving in?

JENNA SIBBETT

The secret of creating a striking portrait is to pick the right background. Since the central figure will be the focus of attention, the background needs to work as a supporting element - and this means it has to be less detailed. The part of the image closest to the viewer, for instance the subject's face, should be very sharp and hold the most detail. However, you can also place focal points on the subject's clothing by choosing parts of it that are especially sharp. Only by defining these points are you able to decide which sections of the painting need more detail than others.



## 02 Structured and wallpapered backgrounds

If you don't want a simple reduced background, try experimenting with texture. You don't need a full room! A glimpse of an interesting wallpaper can easily do the job. In this case, the subject stands out because her pale skin clearly pops out from the dark background. Keep her clothes and hair in mind. They should be darker or lighter than the background - not the same colour. Also, choose some interesting aspects for the viewer to look at. Here the eyes, nose and mouth are sharper and more detailed than the dress and earrings. The sharpened focal points read from the triangle of nose, lips and eyes to chin and cheek, then flow gently down her body.



**01 Simple coloured backgrounds** One way to draw attention to your subject is with a simple reduced background in a contrasting colour. For instance, if your subject has reddish tones, use green for the background and add some texture to it. This will help your figure to 'pop'. You can then create focal points by working some parts more than others, such as the face, hair and clothing. Don't place focal points too close to the frame, as it will make the viewer's eyes 'drop' out of the painting.



## 03 Blurred backgrounds

Another way to make a portrait stand out is with a blurred background - a mere suggestion that we can't quite see. Here we have a woman with curly hair in front of a floral background, and her dark appearance is a contrast to the greenish tones. To suggest more depth of field, blur out elements like her shoulder and hair. Giving the most detail to parts of her face and jacket will create a clear focus and avoid unnecessary work. In this example, the focus again lies on the triangle of lips, eyes and nose - supported by detailed spots on her clothing.



## Scratching the surface

As a child I received a scraperboard set for Christmas that included a scraper pen with a few interchangeable heads and four scraperboards pre-printed with images of animals. Over a period of a few weeks, I painstakingly followed the lines and scraped and scratched to reveal replicas of the illustrations on the packaging. My parents proudly displayed them above the fireplace and showed them to all our visitors.

This was my first experience of sharing my art with others, and I've enjoyed drawing and painting ever since. Unfortunately, I've never completed another scraperboard illustration and don't know if they can still be purchased. On various Painter-related sites I've seen paintings described as scraperboard, and I'd love to try to re-create such a painting. I am particularly fond of the coloured ones and would like to know how to produce this effect in Painter.

BOBBY MARKOWITZ

You will be happy to know that scraperboards are still available to buy, online or at most good art supply stores. In America they are known as scratchboards. The pre-printed kits you describe are also still available and aimed mainly at children. These kits are a scraperboard equivalent of painting-by-numbers. We're not surprised by the impact that the scraperboard had on you, as it's an ideal medium for creating very detailed and stunning illustrations and artwork.

Basically, scraperboards consist of three layers – a thick card, covered with a layer of thick white clay or chalk, and topped off with a layer of black Indian ink. A sharp tool is used to scrape through the top surface and reveal the white chalk below. Scraperboards also come without the black surface, allowing you to draw straight onto the chalk surface with black or coloured inks. The effect is that of an engraving, and when the scraping is completed many artists use inks or watercolours to add colour to the white surface.

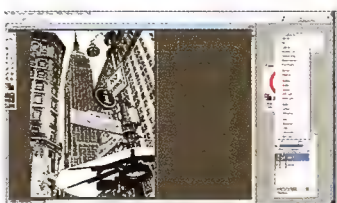
Painter has scraperboard tools which are named after the American equivalent – the Scratchboard tools. These can be found in the Pen Brush variants.



**01 Start the sketch** Using the Scratchboard tool in the Pen Brush Variants, we sketch out our subject on a white canvas using black. The Size of the brush is 2.5 and the Opacity value is set at 100%.

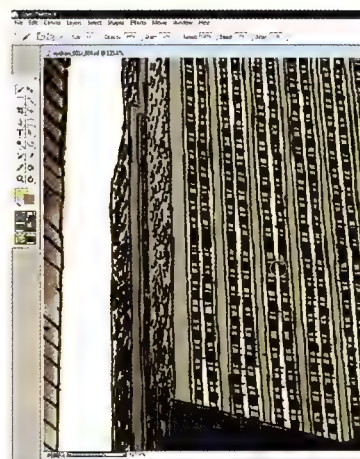


**02 The finished sketch** As you can see from the finished sketch, the small setting of the Scratchboard tool has allowed us to create a very detailed drawing. If you don't feel confident about drawing freehand in Painter, draw on paper and scan into the program, or if working from a photograph you can trace it in Painter using the Scratchboard tool.



**03 Float the sketch** Before starting to add colour to our sketch, we float the sketch to allow us to paint on the canvas below our drawing. Press Select on the Menu bar then choose All, then Select again, then Float. This moves your sketch to a new layer above the canvas. With the new layer highlighted, set the Composite Method to Gel in the Layers palette.

**04 Adding colour** We then highlight the canvas layer in preparation for adding colour to that layer. Using the Pastel Artist Chalk variant of the Pastel brushes, we add colour to our painting. The colour is being added below our detailed sketch.



## 05 Complete the image

We continue to add colour to the different parts of our painting until we are satisfied with the overall effect. When finished, select Layers>Drop All in order to flatten the image before saving.





## Adding texture to trees

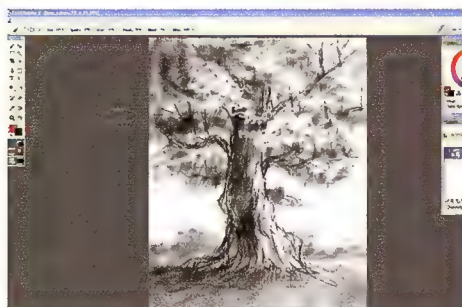
I used to clone photos when I started using Painter, but now I've bought a graphics tablet and started drawing by hand. Sometimes I find that my paintings look a bit flatter than the clones I used to paint, especially when I'm drawing trees. What's a good way to add texture to them?

OSCAR DODGSON

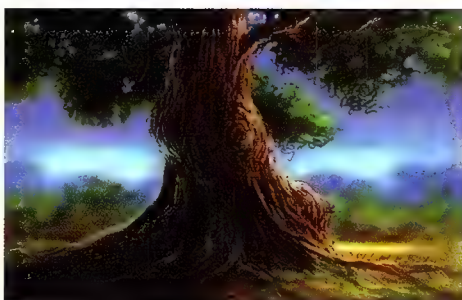
Very good question! Detail is the key in this case. Re-creating the look of the leaves and bark and the surrounding area is achieved by first paying attention to the way a real tree looks in nature, and then bringing as much of that to your painting as possible. There's no shortcut. The more you observe, the more life you'll be able to give to your artwork. Use your digital camera to take reference photos of trees and keep a folder on your desktop to access as you need.

Trees have become an integral part of my (Aaron) work over the years, I simply love the way they twist and curl and stretch themselves out and reach up to the sky. Like all else, the way the light falls plays a large part in giving 'form' to a tree. Colour is important – same goes for shape. Start out with the type of tree you'd like to paint, its environment, time of day, etc. Try to hold the initial 'reason' – the feeling that made you want to paint the tree in the first place – in your mind. It'll carry you through the many complex technical hurdles.

For this demonstration, I've gone for a fantasy/fairytale feel for my tree.



**01 The initial sketch** Letting our hand do the talking, we sketch out the tree. Using the pencils in Painter, I've adjusted the Grain settings to create a traditional pencil look, because I'd like to have the sketch show through a little in the final painting. It's very important at this stage that we set up some kind of light source. In this case, it's coming from the right, which leaves the left-hand side of the tree in shadow. Light is one of the key components to avoiding a 'flat' look to any object. Once we're happy with the sketch, we open up a new layer to begin painting.



**02 Colour washes** Here we add colour over the second layer using the Digital Watercolor brushes set at around 2% Opacity so we can keep an eye on our sketch underneath. We're just splashing colour around here to give us a base to work from. The grain of the original sketch is showing through nicely in parts, providing the textural quality we're aiming for.

**03 Detailing the image** Using Painter's Airbrush (between 5-15% Opacity) and the coloured pencils (around 10-12% Opacity) we scratch detail into the illustration. (We may want to find reference to help us out here...) Working on a dark-to-light principle, we build up the colour and tone until the image 'feels' right. In this case, it's balanced quite nicely with a 'yin/yang' feel with the lighting... and voila! A finished tree!

## Kick up a (snow) storm

How do I paint snow? I can manage settled snow on the ground, but an actual blizzard? It seems impossible!

MASAHIKO YAMADA

When painting snow, remember that it falls or floats around in a totally random fashion, so you'll get the best effect if you paint flakes in many different positions and with assorted sizes and opacity. You could use big flakes to suggest they are closer, but that will make your work much harder. The easiest way is to simply think of randomness and pay no

attention to the size and shape of flakes that you'll push back to suggest depth of field. All you should be interested in is giving the viewer a suggestion of snow. By creating a suggestion and a feeling instead of trying to strictly copy something (eg a photo), you'll have far more freedom when it comes to designing the snow scene.



**01 First prepare the painting without snow** Once you've prepared your painting, make a new layer for the snow. Choose a brush you like, such as the Acrylics Captured Bristle, and randomly paint in many dots of different sizes. Don't worry about anything else yet, just paint in the dots.



**02 Make some flakes stand out** The flakes have roughly the same opacity, so duplicate the snow layer (deactivate the copy – you'll only need it if the worst happens). Now pick the Eraser and set it to Soft Edges. Set Size to around 100 with 5% Opacity, and gently start to push back some of the flakes.



**03 Defining clearer spots** When you now zoom out, you should have some areas of snow that can be seen more clearly than others. This makes the setting interesting, and since the snowflakes were spread randomly on the canvas, they should look as if they just happened to naturally fall there!



# THE £1 MILLION CASH CARD

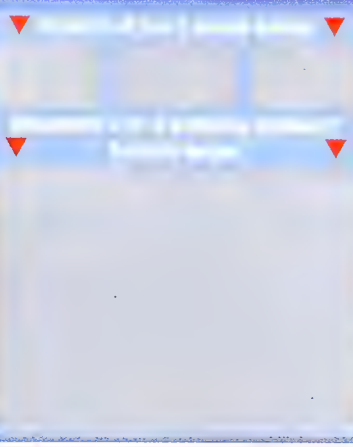
## 3 IDENTICAL SYMBOLS = CASH PAYOUT

£1 Million cash • £100,000 cash • £20,000 cash  
£10,000 cash • £5,000 cash • £2,000 cash  
£1,000 cash • £500 cash • £250 cash  
£50 cash • £25 cash • £10 cash

## 2 IDENTICAL SYMBOLS = TOP TREAT

£2,000 Thomas Cook vouchers • Samsung HDTV  
£250 Tesco vouchers • £100 M&S vouchers  
£50 Boots vouchers • Philips digital radio  
Case of wine • Holiday in Italy for 2

QUANTITIES: £1000000x1, £100000x1, £20000x2, £10000x3, £5000x4, £2000x6, £1000x8, £500x10, £250x12, £50x15, £25x100, £10x5000+, £2000 THOMAS COOK VCHRSx4, HDTVx5, £250 TESCO VCHRSx6, £100 M&S VCHRSx8, £50 BOOTS VCHRSx10, DIGITAL RADIOx15, WINE CASEx100, HOLIDAY IN ITALYx5000+.



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£250 Tesco vouchers • £100 M&S vouchers  
£50 Boots vouchers • Philips digital radio  
Case of wine • Holiday in Italy for 2







Mrs Martin,  
Cheshire  
£5,000



Mr Kelly,  
Co. Louth  
£5,000



Mr Tan,  
London  
£1,000



Ms Shimardi,  
London  
£5,000



Ms Carr,  
Salthill  
£1,000,000



Mrs Chimsdale,  
Newcastle  
£5,000



Mrs Murphy,  
Bandon  
£100,000



Ms Murphy,  
Wilmslow  
£2,000



Ms Paine,  
Guernsey  
£2,000



Mr Grant,  
Arklow  
£2,000

Next £1 Million winner could be YOU! Our last £1 Million winner was Loma Carr from Salthill. Our next £1 Million winner could be YOU! Our last £1 Million

#### HOW TO CLAIM:

1. Complete the form below - see overleaf for how to get your claim number.
2. Send this completed card, enclosing a loose 1st class stamp (unused) to:  
Purely Creative, Claims Department, CC, 1 Mannin Way, Caton Road, Lancaster LA1 3SU.

Title: \_\_\_\_\_ First Name: \_\_\_\_\_  
Surname: \_\_\_\_\_  
Address: \_\_\_\_\_

Postcode: \_\_\_\_\_ Date Of Birth: \_\_\_\_\_ (You must be 18+ to enter)

Tel: \_\_\_\_\_ (Card invalid if not complete)

Claim Number: \_\_\_\_\_ (CC)

E-mail: \_\_\_\_\_

Date Of Claim: \_\_\_\_\_

Award Claimed: \_\_\_\_\_

The award you can claim is dependant solely on the symbols uncovered overleaf.  
Please only write down the exact award you're entitled to if known or your claim may be delayed.

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**PRIZES & AWARDS TERMS & CONDITIONS:** Prizes & awards apply to this promo only, across UK & ROI only. In unlikely event of any item becoming unavailable, an alternative award of equal or higher value will be offered. Holiday in Italy for 2 awarded as voucher for free return travel and 6 nights accomm. on twin-share basis in Italy for 2 people. £75 refundable deposit required at time of booking. No obligation to purchase extras. T&Cs may apply. Dates may be subject to availability. Minimum 2 weeks notice of departure date. Cash prizes awarded in form of a cheque. Top prize winning cards randomly inserted in presence of independent witnesses. **RULES:** Closing date 30/04/09. No purchase necessary. For winners list/full rules send a stamped self-addressed envelope (S/AE) by post. Promo unconnected with publication. For a claim number/info by post write to 'Dept PCN M537R' at address below, enclosing a stamped SAE. Allow max 28 days. Enter claim number on card and send by normal post. Your card will be checked and award notification sent out within 28 days of the closing date. New claim number required with each award claimed. One claim number per stamped SAE. Entries lost, delayed, illegible, tampered with, insufficiently stamped or without a valid claim number void. Only one cash claim per household. Multiple claims over and above this will not be valid. We advise that valid claims for top 7 prizes as listed overleaf are sent by Special Delivery/post/air costs refunded). In event of printer's/technical errors cards are void. Award confirmation dispatched within 4 weeks. Names and regions of high value prize-winners will feature in post promotion publicity. Entry means acceptance of rules. ROI: 3 symbol claimline number 1580 501 456. ROI 2 symbol claimline number 1580 501 457. Calls from Reps number 1580 501 457. Calls from Reps www.purelycreative.com, tel: 08700 50

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## Reflections and shading

I collect, build and paint model cars, and have recently started painting using Painter X. I hope to be able to complement my car collection with my own paintings of cars.

I am skilled in painting the models themselves – however, my attempts in Painter have, to date, been disappointing. I have a problem re-creating the reflections and shading, which results in my cars looking fairly flat and one-dimensional. Can you advise on the best brushes to use and how to add dimension to my painting?

BARRY FOSTER

As you know, building and painting models is an art form in its own right. Painting a three-dimensional model poses many difficulties when intricate detail and shading are attempted.

A model can be viewed from virtually any angle, so the shading has to look right to all viewers. The actual contours of the model help create the right illusion.

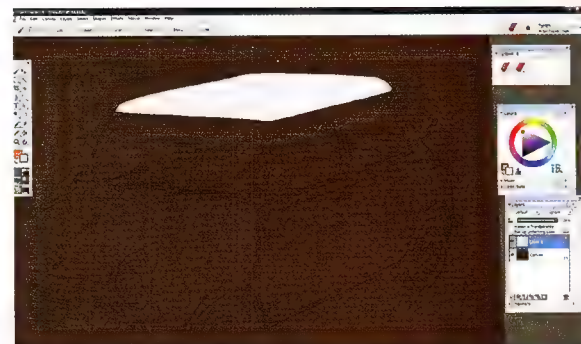
Painting a three-dimensional object in a two-dimensional medium such as Painter also poses its own problems. Simply adding colour to the surface is not enough – we must use perspective, colour and shading in order to give the impression of dimension and depth. When painting we need to follow the contours of the actual car – the doors, the trim, the wheel arch, etc, which all help us in creating the illusion.

Many modern cars have so much detail and additional fixtures and fittings that by paying attention to this we can produce a fairly realistic painting. Formula 1 cars are very complex, but the complexity of their structure actually makes them easier to portray; they're made up of clearly defined sections, which helps us divide the structure and paint it section by section. The inclusion of countless sponsor logos and trademarks also helps in creating the painting.

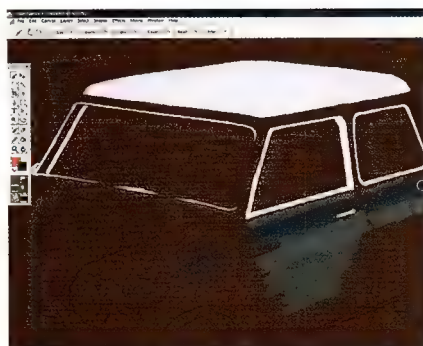
In our example we have chosen to paint the iconic Mini. It has a very distinctive shape but lacks the frills of the modern car, so we rely heavily on our use of colour and shading to recreate it.



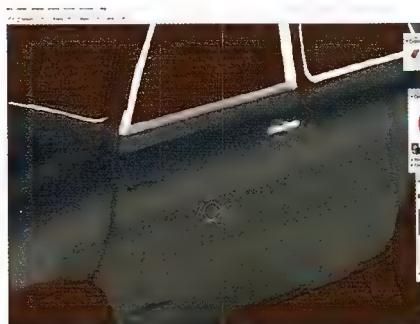
**01 Sketch** We start by opening a new file in Painter and creating a canvas with a dark brown colour, measuring 12 inches by 10 inches at 300dpi. We are going to use pastel brushes in this painting, and by painting on a dark background the colours have more vibrancy. We sketch the car with the Thick and Thin Pencil brush using a dark grey colour. You may wish to use a darker pencil colour, as it will be totally covered in the final painting.



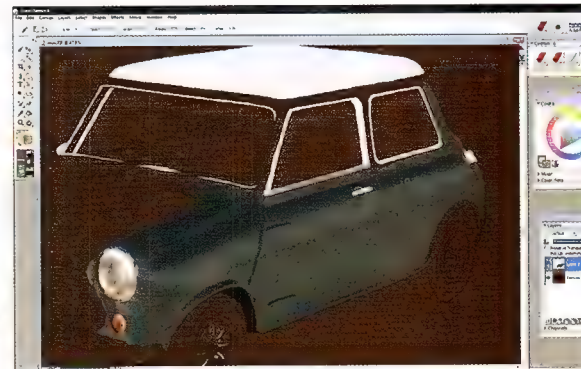
**02 Start painting** Our sketch is fairly detailed and includes some rough guidelines to indicate shadows and highlights. We open a new layer on top of the canvas and paint on that layer. It is important, as it allows us to keep the sketch intact for reference. Using the Artist Pastel Chalk variant of the Pastel brushes, we apply white to the roof. The Brush Size is 4.3 with 33% Opacity.



**03 Blending and adding colour** We blend the roof of the car to a smooth finish using the Just Add Water variant of the Blender brushes. We then add different shades of blue to the car body, following the contours of the car and the sketch highlight guidelines. Already we can see how bright the colours look on the dark background.



**04 Creating the illusion** We blend the paint on the side of the car using the Just Add Water brush, Size 27.4, Opacity 11%. It's important to blend the paint in the same direction as it was originally applied, ie following the contours of the car. This smooths out the paint and forms an area of gradual shade and light, helping to create the illusion of depth and dimension.



**05 Adding detail** We continue to add colour and shade to the car, section by section, by gradually blending and adding colour as required. This can be quite a slow process but it's worth it in the end. Final detail is added by using the Pastel Pencil variant of the Pastel brushes. Because the painting has been created on a layer above the canvas, we can change the canvas colour if we wish before dropping all layers and saving the final image.



## Enter a fairy-tale world

**Q** My granddaughters are often here when I'm doing my Corel Painter artwork. They both love fairies and keep asking me to draw them some. The problem is, I've never tried! I have no idea how to draw a fairy. How do the wings fit to the body? Do they have butterfly antennae? Is their hair human colours or pink, green, etc?

EDWARD OSTERHOUDT

**A** Portraying the 'character' of a fairy is the most important thing. If we set out with that in mind, the rest becomes a matter of piecing the elements together and working out technical details. The look of your fairy could depend on a number of factors. Do they, for example, live inside a home? Do they live by a waterfall? Inside a tree? Ask yourself these questions, and the look of your fairy will become more apparent.

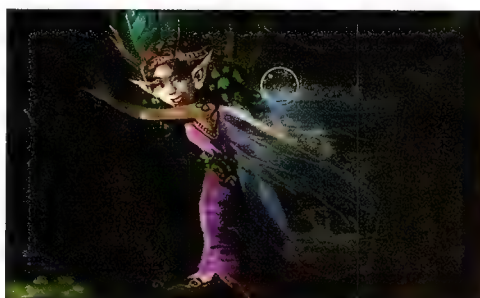
It might also pay to study the work of the great fairy artists (both past and present) for more ideas. There are many ways to depict your fairy: angry, happy, sad, wistful, playful, etc. Skin colouring could be as diverse as a human's skin colour or we might like to base our fairy on an animal, blending a particular animal's features into those of our fairy.

Size could also play a large part. Is he/she tall or short? What type of clothes do they wear? Are the clothes made from man-made material or from leaves and flowers? The choices are endless.

With this demonstration, we've gone for a more traditional fairy-tale look.



**01 Sketching** This is where we decide upon the look of our fairy. It might take a few goes until we're happy, but the process is fun, so let the mind and the hand wander. Opening up a new document, we begin sketching with the Sketching pencil in Painter, working out all the tonal and detail issues we feel are necessary to make painting the image easier and more enjoyable. There's nothing worse than not having enough information at the painting stage.



**02 Laying down colour** Now we'll think about colour. Complementary and opposite colours are a great way to achieve harmony within your painting. Knowing that our scene is set within a woodland setting (containing a fair helping of green), we'll make the fairy's dress purple (being the opposite of green). We begin colouring the fairy using the Digital Watercolor brushes set to around 2-10% Opacity. Depending on whether you wish to preserve the underlying drawing, you might like to do this on another layer.

**03 Detailing the image** We use a variety of Painter's brushes to achieve the finish we have in mind. The Airbrush option, Acrylics, Oils... all add different effects and textures to our painting, which helps avoid a 'flat' finish. One of the most wonderful options in Painter is Blur. We use this set at around 40-80% (depending on what we're hoping to achieve) to blur the background of our image to create depth. Finally, we add highlights to our image. In this case we'd like the fairy to stand out, so we add highlights to her face, and using the Fairy Dust brush we add sparkle to her wings.

## City lights

**Q** I've been trying to paint some night-time street scenes set in a medieval-style city, with flaming torches and other kinds of lamps as the light source. I can paint the light's colour, direction and so on, but I get stuck when I'm trying to paint the effect of a halo of diffused light around a lantern. Help!

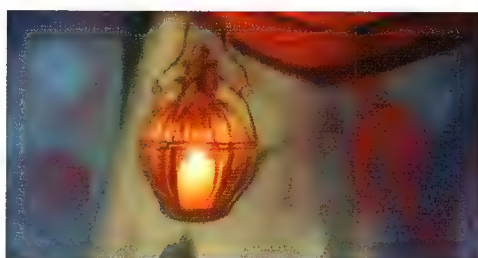
MIRANDA GARCIA-RAMIREZ

**A** The halo effect is amazingly easy to paint once you know what settings to use, because each new layer you create can be given a certain setting to help produce several effects.

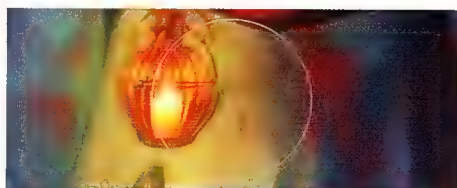
When you want to paint the halo effect, it's always good to experiment with an Airbrush and the Screen, Overlay and Hard Light layer settings. Depending on how you want the halo to look, one of these three will be your best choice, or maybe all three in combination.

Bear in mind, when painting lamps in a dark location, that the light which creates the halo effect around the lamp will also affect nearby elements. So when

you want to suggest that a tree is near to the lamp, add some yellowish tones to it as well. If you want to suggest the tree is further in the distance, give it just slight dots of yellow, or don't give it any highlighted colour at all.



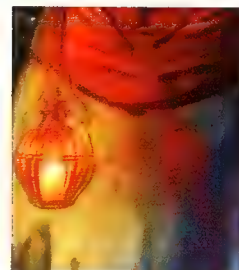
**01 Placing the lamp** Let's say you have a painting outlined with several locations for lamps. A good method of working your way to the halos is to pre-define the lamps and the colour palette of lamps and lights first.



**02 Creating a basic halo** Create a new layer and set it to Overlay. Pick the Airbrush, set it to around 30% Opacity and a large Size value such as 190. Now choose one of your brighter tones, for instance yellow, and carefully spread it around the lamp.

### 03 Finalising the halo

Now that you've spread the base colour around the lamp, you can pick one of the darker orange tones and create a new layer. Set this to Overlay as well, and carefully spread the orange tones on the surroundings.





## Easy inking

I used to really like doing pen and ink drawings when I was at school, but I just don't have the time now. Is it quicker to get this look in Corel Painter, and do you have any tips on how to re-create this look?

JEFFREY PEGG

Painter is fantastic for re-creating the look of traditional materials. People are flabbergasted when I (Aaron) show them

how real the finished results look using Painter's inking pens. As far as speed goes, I believe it's down to a personal work rate. I work quite quickly, but other artists I know work very meticulously.

The major advantage I see is that inking digitally offers greater printing quality, because scanning isn't necessary. There are many pen tips to choose from, providing a wide variety of line styles. You may find yourself using many of them, or just using one or two that emulate the type of line you're

used to creating traditionally. For me, a good, solid drawing to ink over also helps, because I like nice clean lines. This also enables the finished look to retain as much of the spirit of the initial sketch as you like.

I love to experiment with the options available within Painter, but I've also set a few working procedures so I know what I am doing when it comes to professional work. Below I have listed a few of the steps I take to create a new illustration.



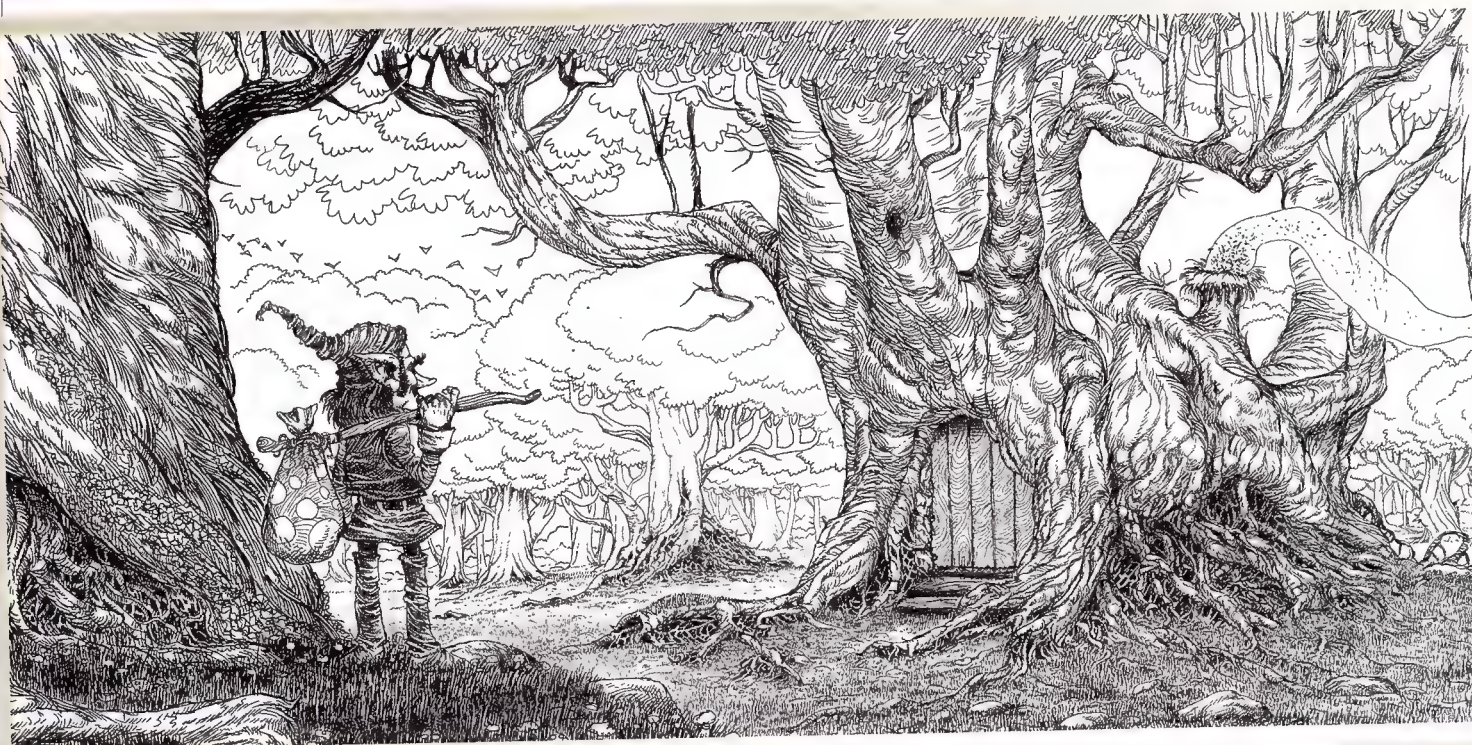
**01 Setting up** First, we open the image we are to be inking in Painter and set up a layer for inking. Using a photo-editing program, I have turned the original grey sketch into a red-brown colour. This enables me to ink over it using black without the lines becoming confused.



**02 Inking** Setting the Pen to a comfortable size, around 1-1.5, we begin work over the Inking layer. Please note also, the inclusion of another layer entitled White. We use this for checking the quality of the line and for inking without the sketch underneath. This layer is also used when the illustration is completed. We'll simply drop this one over the top of the canvas, so only the Inking layer is visible.



**03 Progress** We can take a closer look at the illustration using only the Inking and White layers, so we can see where we're at. As you can see, the level of detail Painter enables us to achieve is quite exceptional. It looks every bit as good as a traditional pen and ink illustration and gives us the added advantage of being able to zoom in and work more closely!





Next month | issue twenty-eight



# It's here!

Next issue we take an in-depth look at the feature set and updated tools in the brand-new Painter 11!

## *Inspirational projects*

Expert tuition from the very best Corel Painter users in the creative business

## *Art techniques*

Get to grips with traditional art techniques and see how they can improve your paintings

## *In-depth tool guides*

Discover exactly how all the important Corel Painter tools and commands work

# Next issue on sale 26 Mar 2009



## Using the products

This floral display was captured with the Fujifilm Z20fd, a budget camera that offers a lot of features for your money.

The latest releases that can extend and improve your Corel Painter experience

## The creative products on test this issue...



### FUJIFILM FINEPIX Z20FD

This budget camera from a great brand is less than £100, but what does it pack in for that price?



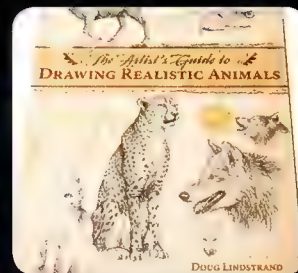
### SPACENAVIGATOR PE

This mouse accessory is designed for working in 3D, but you can also use it as a picture viewer to zoom and tilt images



### ANIME STUDIO PRO 5

Create animations from your artwork with this software designed to make your workflow simpler and faster



### BOOK REVIEWS

The art of drawing realistic animals, fairyland and accurate perspective are the subjects covered by the books we review this issue

# Reviews



# Fujifilm Finepix Z20fd

**£70** | Can this fashionable compact successfully marry looks and functionality?

**D**igital compact cameras have to satisfy so many different elements in the current market, it can be nigh on impossible to tick all the boxes.

The specs need to be impressive enough on the surface to attract the consumer and the design look cutting edge, while actually having enough quality under the hood to take decent photos.

On the surface the Fujifilm Finepix Z20fd is a good-looking camera, which raises the question of whether its beauty is just skin deep. The aesthetic end certainly makes for impressive viewing, with a sliding cover and lens hidden away at the top right. This makes it frighteningly easy to block the lens with an errant finger to start off, so expect a couple of unwanted thumb shots to begin with.

The sliding front does prevent any dust getting into the optics between shots, and adds an extra layer of protection for when the camera is being carried. It also acts as a power switch, but fortunately isn't too easy to trigger by accident when the camera is being stored.

The movement on the sliding front shows off the decent build quality, which for a sub-£100 model is pretty impressive. The fact that the camera remains lightweight is a testament to the usage of lithium-ion as the power source, making the Z20fd far more convenient than many of the AA equivalents.

The Z20fd is extremely minimal when it comes to buttons, combining eight that would normally stand alone into two D-pads. This works well for minor features such as macro and flash, but the zoom suffers somewhat. With only a minimal amount of travel it can be frustrating to get the magnification to the top end quickly, as there's no real way of quickening the pace beyond a crawl. But there aren't too many other locations where

the zoom control can go, as the top of the camera is taken up with the shutter release and the video recording button. Of the two controls, it would be far more useful if the zoom got more prominence, allowing for a higher degree of sensitivity and a more natural position when the Z20fd is being held. The menu system is simplistic enough and doesn't have a perplexing number of options, instead having each major feature on hand for quick selection.

While the aesthetics and functionality are fairly impressive, the picture quality suffers because of the small lens. The camera may be aimed at those seeking a compact that won't fill a handbag, but the low-light performance isn't particularly impressive. Noise is visible in the majority of situations, meaning the flash is frequently a necessary addition. Fortunately the focus isn't too sluggish, usually finding a degree of sharpness before the subject has disappeared. The colours do stand out thanks to a higher level of saturation than most equivalent models, but the result is a lack of sharpness and an often muddy outcome, so even a snap in decent sunlight can look blurry. This makes the zoom relatively useless in anything but perfect conditions, and fast motion particularly difficult to capture.

At the price, only so much can be expected of the Finepix Z20fd. There aren't too many cameras under £100 that look as good, or that come with a lithium-ion rechargeable battery and the wealth of other features. Looking at the Z20fd in relative terms, it's a superb camera in so many ways and presents excellent value for those starting out.

But annoyingly, it's not all rosy – there are a fair few fundamentals that the Z20fd gets wrong. The image quality generally isn't good enough, performing poorly in low light and requiring the



## ► D-pads

The D-pad approach works fine for the macro functions etc, but the zoom really suffers under this smaller control from not having enough travel, making it more difficult to move small distances



## ► Sliding front

The lens is covered when not in use thanks to the useful sliding front section, which also powers on the camera and isn't easy to dislodge when in the pocket



## ► Colour choices

The myriad of colours that the Z20fd is available in cements its status as a fashionable camera, with various eye-catching shades available as well as black

## ► Test shot

The colours are oversaturated, removing any real detail and making the results look very muddy – rendering any enlarging beyond the A4 level pretty pointless







#### ► Small lens

Part of the problem with the Z20fd's low-light performance is the small lens, which doesn't allow for a huge amount of light to travel through to the image sensor

### Fujifilm Finepix Z20fd

|                        |                     |                          |                       |
|------------------------|---------------------|--------------------------|-----------------------|
| Price                  | £70                 | LCD                      | 2.5 inches            |
| Web                    | www.fujifilm.co.uk  | Exposure modes           | A, P, M, 13 scene     |
| Phone:                 | 01234 217 724       | Metering options         | A, CW, MS, S          |
| Megapixels (effective) | 10                  | Flash modes              | A, RE, Fon, Foff, SS  |
| Max resolution         | 3,648 x 2,736       | Connectivity             | USB 2.0, AV           |
| Sensor information     | 1/2.3-inch CCD      | Weight (without battery) | 110g                  |
| Lens data              | f3.7-4.2 (35-105mm) | Dimensions (mm)          | 91.3 x 56.3 x 18.8    |
| Shutter speed          | 3-1/1,000sec        | Batteries                | Lithium-ion           |
| ISO sensitivity        | A, 64-1600          | Storage                  | 45MB int, SD/SDHC, xD |

camera specs

*"There aren't too many cameras under £100 that look as good, or that come with a lithium-ion rechargeable battery and the wealth of other features that accompany the Finepix Z20fd"*

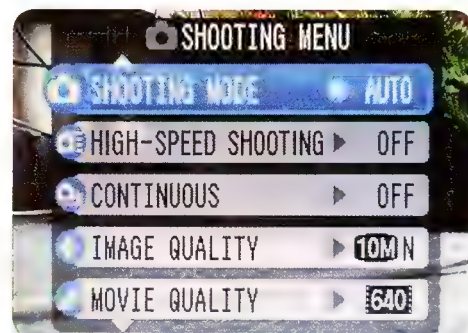
flash to step in more often than not. The noise is very visible most of the time, making it difficult to expand the images up to A4 or further. It's a shame that such an attractive-looking camera can be so unreliable when taking images, especially when 8MP mobile phones are so commonplace nowadays, and most users looking at the budget end of the scale may not bother taking a camera out at all if there isn't a huge amount to gain in terms of quality.

There are plenty of elements to be admired about the Fujifilm Finepix Z20fd, but image quality isn't one of them. Compared to the competition, the Z20fd is fairly good value for money, but its performance isn't quite up to scratch for it to be anything more than a compact for the occasional snap.



#### ► Macro shot

Given the right light levels, the sharpness from the Z20fd can be quite impressive, but noise is still visible in the area surrounding the leaf



#### ► Menu screens

The menu system excels at being simple to use, mainly because it's bright, with large text and not a perplexing number of options on show

#### What we like

Looks great  
Easy to use  
Simple menu

#### What we don't like

Noisy images  
Poor zoom control  
Muddy, oversaturated colours

we say



#### ► Pocketable design

The Finepix Z20fd is the kind of size and shape that makes it virtually built for slipping into a pocket, making it as easy to take on a night out as a mobile phone



#### ► Movie mode button

Instead of the zoom getting prominence on the top of the camera, the Movie Record button is placed next to the shutter release for shooting short video clips

For under £100 a certain amount can be expected, and the Z20fd falls below that expectation in one category: image quality

Features **7.0**  
Ease of use **8.0**  
Quality of results **4.0**  
Value for money **7.0**

Overall score **6.0**

verdict



# SpaceNavigator PE

**£49.99** | Is 3DConnexion's latest creation making waves or is the company simply re-inventing the wheel?

**T**he SpaceNavigator does not specifically support Corel Painter. It's also not a mouse, as it's designed to be used by the left hand. It isn't a trackball either, since there's no ball. This being the case, we can only conclude that 3DConnexion's SpaceNavigator is a kind of joystick hybrid that specialises in helping creative people do creative things with their computer. In the control of the right person, it's also an incredible means of streamlining workflow.

It's used in the left hand as a more effective way of manipulating content, while the right hand remains free to do more intricate pointing and clicking with the mouse.

Unlike a common-or-garden joystick however, the SpaceNavigator boasts an incredible six degrees of movement. The controlling nub can be manipulated in true 3D – as well as moving around forward, back and left and right. It can also be tilted diagonally with 360 degrees of movement, the nub can be simultaneously twisted to the left and right to varying degrees, and it can even be moved vertically up and down. Probably the best way

to describe an application of the movement is to equate it to something like Google Earth. The simple joystick movements move you around the map, while the tilting moves you in and out of a bird's-eye view into angled views – ideal for viewing the topology of terrain, for example.

While you're doing this, it's possible to twist the nub to rotate the view and push and pull vertically to finely adjust your altitude. With practice you'll wonder how you ever managed without it, and its applications are easily applied to 3D software too numerous to list.

Ultimately, if you want to navigate Google Earth in first class or streamline your 3D workflow, we can think of no better tool for the job. Even games publishers are jumping on board – Introversion's *Multiwinia* (a highly stylised 'lunch-break' tactical game that's incredibly easy to pick up but tough to master) being the first to include full support.

With over a hundred applications (3DConnexion has done well in concentrating its efforts on CAD, 3D and Photoshop), there's every chance that much of your software library is already supported.

*"Unlike a common-or-garden joystick, the SpaceNavigator boasts an incredible six degrees of movement"*



## SpaceNavigator PE

|   |   |
|---|---|
| Company<br>3D Connexion   | Minimum requirements<br>Intel Pentium III or higher, 140MB disc space, plug-ins occasionally required |
| Price<br>£49.99   | Weight<br>479kg   |
| Website<br>www.3dconnexion.com                                      | Dimensions (WxDxH)<br>7.8x7.8x5.3 (cm)  |
| Operating systems<br>Windows, Mac OS X 10.4.6 or later, Linux, Unix |   |



### ➤ Weighted

At nearly half a kilogram, 3DConnexion's SpaceNavigator is both chunky and hard-wearing



### ➤ Highly sensitive

The nub is very sensitive to touch, but with its own control panel the sensitivity can be adjusted to suit



### ➤ Not a mouse replacement

The SpaceNavigator is designed for use in the left hand, in tandem with the mouse, and is not intended to replace it



### ➤ Six degrees of movement

It moves in full 3D space: it tilts, twists and can be pushed/pulled vertically to varying degrees

*we say*

### What we like

Remarkable freedom of movement  
First class build quality  
100 compatible apps and rising

### What we don't like

Yet to support Corel Painter  
Fine-tuning takes time  
Function buttons are hit-and-miss

*verdict*

At £50 it's not cheap, but the build quality is first rate and its application to artistic endeavours too numerous to mention

Features  
**9.0**

Ease of use  
**7.0**

Quality of results  
**8.0**

Value for money  
**8.0**

**Overall score 8.0**



# Anime Studio Pro 5

**\$199** | Can this software help you make an anime cartoon, even if you have no previous experience? We find out

In the heyday of cartoons, before computers and software helped take the hard work out of things, animation was a painstaking and long-winded business. You'd generally have a chief animator to draw the keyframes, while the lowly staff would be left to fill in the in-between frames.

Fast forward 50 years, and there's now software like Anime Studio Pro 5 to help bear the load. The first thing that needs to be said is that it's capable of creating any style of 2D animation, but the supplied characters are obviously in the anime style.

The first shock for any PC user is that the software uses the Mac style of individual windows for everything, showing the desktop below. It compounds this with a haphazard and idiosyncratic interface – it does some things brilliantly, yet others will have you scratching your head and reaching for the manual.

However, to get down to basics, the initial stage is all about drawing, and these are vectors. A freehand drawing tool can be used to draw any shape, with the points linking up behind. The shape can then be filled or manipulated. This takes place on one layer. If you want your next piece of drawing to be linked to the first, it's best

to draw it on the same layer and weld them together. This could be done a lot better than it is. If you don't want the two objects to be linked, create them on separate layers.

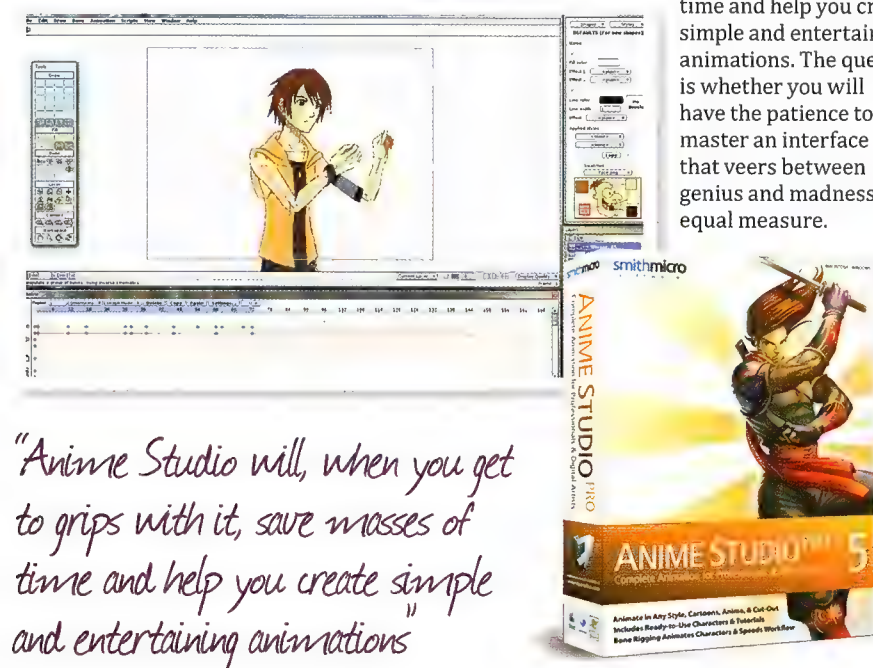
What is clever, though, is the basic manipulation. You simply move the time setting on the timeline further along, and use the manipulation tools to move or change the shape of your animation. The program will, when playing back or rendering the animation, move the shapes around between the time settings, so effectively you only have to draw/manipulate the shape at each keyframe.

The really clever part comes when you add a bone layer and drag your shape layer onto it – but again, this isn't the easiest way to do this. The bones can be linked with parent-child relationships and then moved in 2D arcs. They are weak at 3D transposition so moving towards the camera takes a lot of effort, but there are scaling tools to make it a bit easier.

There are lots of extra features, such as layer and particle effects, and handheld camera movement – and the animation window is larger than the viewing area, so things can easily be scrolled in.

Anime Studio will, when you get to grips with the unruly interface, save masses of

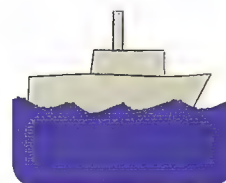
time and help you create simple and entertaining animations. The question is whether you will have the patience to master an interface that veers between genius and madness in equal measure.



"Anime Studio will, when you get to grips with it, save masses of time and help you create simple and entertaining animations"

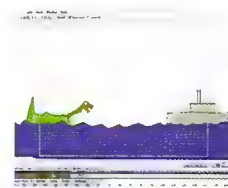
## Anime Studio Pro 5

Company  
Smith Micro  
Price  
\$199  
Website  
www.smithmicro.com  
Operating systems  
Mac OS X v10.4,  
Windows 2000 (SP2),  
XP (Home/Pro/  
Tablet), Vista  
Minimum requirements  
500MHz processor,  
256MB RAM,  
100MB available  
hard drive space



### Construct the layers

Having created filled objects for the sea and the ship, the layers can be manipulated



### What's that coming?

Add a monster, move the ship and change the keyframe to have the program fill the in-between frames



### Them bones

Here's one of the two supplied stock figures showing the use of bones inside the body shape



### Dance like it's 1999

Bone manipulation is a strong point, as it's easy to animate the figure and make it move

### What we like

Easy draw node system  
Bone manipulation to move shapes  
Work via keyframes

### What we don't like

Timeline confusing and messy  
Difficult to move through 3D  
Some animations deform too easily

Anime Pro mixes brilliant tools with idiosyncratic operation, to deliver a potentially excellent system that takes some effort to master

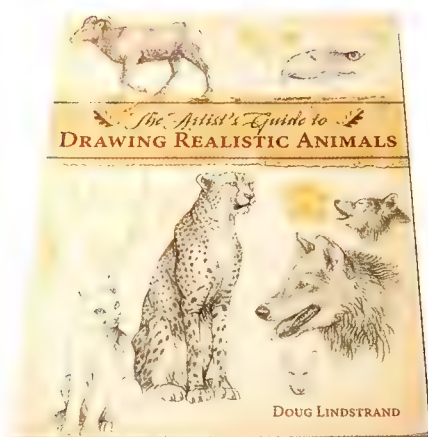
Features  
**8.0**  
Ease of use  
**6.0**  
Quality of results  
**7.0**  
Value for money  
**7.0**

Overall score **7.0**



# The Artist's Guide to Drawing Realistic Animals

**\$19.99** | Perfect your creature-drawing skills



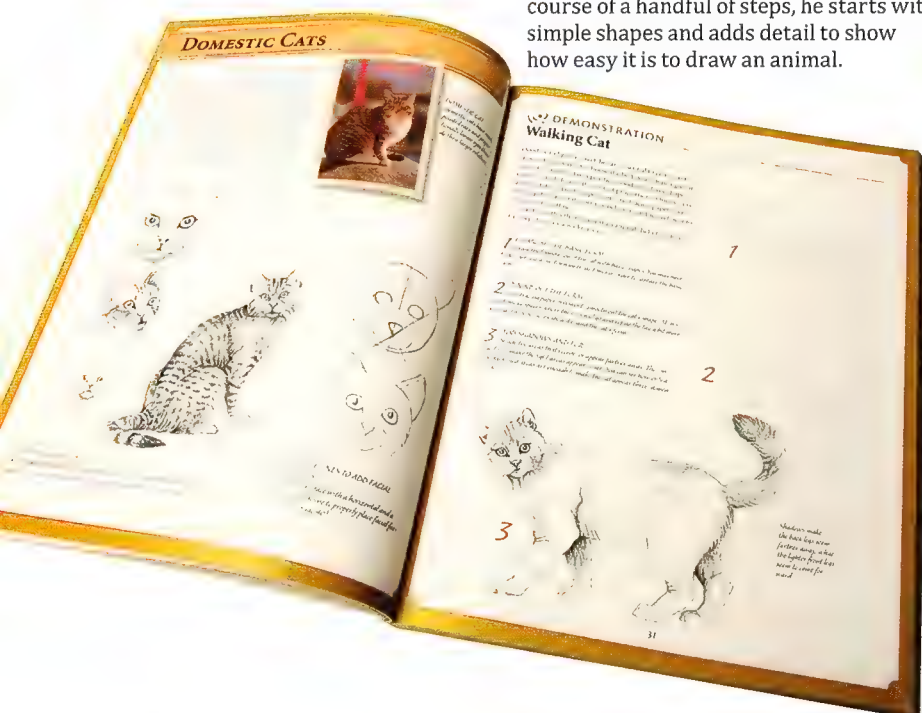
**T**he number of creatures in the animal world is staggering, and always a source of inspiration for artists. The variation in animal size, shape and colour provides an endless amount of material. But where do you start if you've never painted a lion or arctic fox? This book by artist Doug Lindstrand is here to help.

Doug begins by explaining what tools and materials he uses when drawing, placing heavy emphasis on charcoal and graphite pencils. He quickly moves on to the basics of where to start when capturing the essence of animal movement, using what he calls 'gesture sketches'. These are rough drawings, quickly drawn, that record the movement of an animal at a particular moment. These are great for not only laying down the basics of shape and form but also helping to develop eye-hand coordination.

The next chapter is key to the book's success. Doug uses basic shapes such as circles, squares and cylinders to simplify the process of drawing animals. This makes it not only fun and easy to learn, but also simple to master. He uses this process throughout the book to explain the basics of each animal type. Over the course of a handful of steps, he starts with simple shapes and adds detail to show how easy it is to draw an animal.

## ► Feline shapes

Drawing domestic cats is briefly explored towards the beginning of the book. You'll find six pages dedicated to our feline friends



We only have two grumbles. The first is that the book is filled with pencil and charcoal pencil sketches. This means you'll be missing out on one of the most breathtaking aspects of the animal world – colour. There are small colour photos accompanying the sketches, but the exclusive use of pencil work is something you may want to take into consideration. The second grumble is that with only 143 pages to fill, Doug has limited the number of animals in each category. For example, you'll find only a handful of domestic cats to reference, and fish are non-existent.

What's delightful though is that Doug really captures the essence of each animal. The sketches throughout appear to have soul and character – no mean feat considering each animal has its own features and body shape. As a result, this book is a great learning tool, and you'll be referencing it frequently.

Author  
Doug Lindstrand  
Price  
\$19.99  
Publisher  
North Light Books  
ISBN  
978-1-58180-728-8



## ► The adult red fox

Here's a good example of how Doug begins with simple shapes before adding detail in order to complete the image



## ► The details of a deer

Animals with unique features are covered in great detail. Spread over four pages are details on how to paint deer antlers



## ► Our feathered friends

Doug's imagery of birds captures the essence of these majestic creatures. The eyes have real character behind them



## ► Tiny creatures

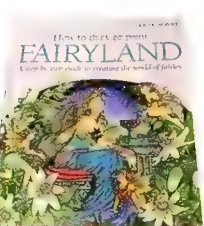
No animal drawing book would be complete without the addition of small creatures. The notes here are particularly helpful



# How to Draw and Paint Fairyland

**£12.99** | Magical tips in this comprehensive guide

Author  
Linda Ravenscroft  
Price  
£12.99  
Publisher  
Search Press  
ISBN  
978-1-84448-350-1



**A**uthor Linda Ravenscroft states at the beginning of this book, "Everyone's idea of fairyland is unique, and that's exactly the way it should be". She's on to something here. After all, as creatures of magic and mythology, fairies can be depicted in any number of ways. This book is a beginner's guide to drawing and designing the fairy environment, and is packed with helpful advice and tips.

Linda begins with an explanation of materials and tools, including watercolours, gouache, pencils and inks. Later chapters are crammed with valuable advice and tips. Ever wondered how to paint acorns and chestnuts? There's a whole page dedicated to these. How about frosty leaves or fluffy seedheads? You'll find the answers here.

Linda's guidance is easy to follow and straight to the point. If you're a fan of fairy mythology or enjoy painting woodland environments, this book could be just what you're looking for.

## ➤ The colours of the seasons

Towards the beginning of the book you'll find a unique explanation of the colours found throughout the four seasons



## ➤ Core techniques

Linda explains the many techniques behind using watercolours for painting fairies. There's some genuinely helpful advice here

## ➤ Time for a tutorial

One of the many step-by-step tutorials found within this book, this one focuses entirely on depicting mushroom villages



# Vanishing Point

**\$19.99** | Discover how to create dramatic perspective

Author  
Jason Cheeseman-Meyer  
Price  
\$19.99  
Publisher  
IMPACT Books  
ISBN  
978-1-58180-954-1



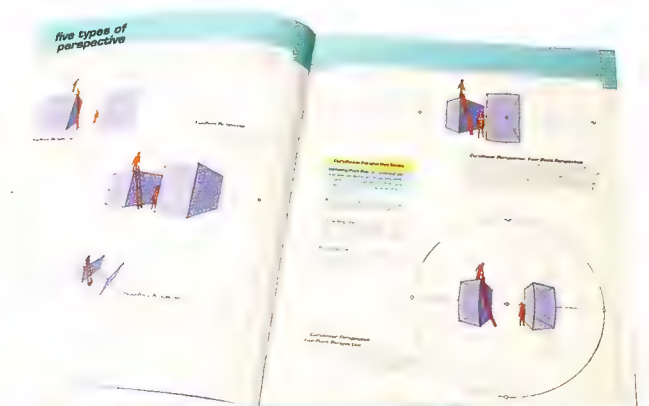
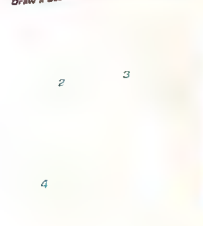
**P**ainting an accurate perspective can be deceptively tricky. Even though we spend a large part of our day looking up and down at objects, painting from an angle doesn't always come naturally. This book by illustrator and artist Jason Cheeseman-Meyer tackles the problem by providing easy-to-follow exercises and guidelines. It's full of helpful tips, many invaluable. For example, there are a couple of handy tutorials on how to draw and measure space in five-point perspective. Even more interesting is the guidance on using curvilinear perspective to open up the field of view.

Although aimed at comic book artists, the advice in this tome is both practical and useful for any artist who enjoys painting from interesting perspectives. Jason suggests you try not to memorise every piece of advice, and he's right – a number of the exercises are heavy in technical language. As a result, this is a book worth keeping for future reference.

## ➤ Explaining perspectives

Not sure what the five types of perspective are? It's surprisingly simple, as Jason explains in this double-page spread

## ➤ Draw a Scene in Five-Point Perspective

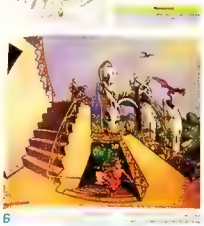


## ➤ Five-point perspective

One of the trickiest perspectives to master is five-point, and the section dedicated to getting this right is particularly detailed

## ➤ Fixing the problems

Towards the end of the book you'll find various techniques explaining how to fix images that have perspective errors







# Shozam Web Gallery Generator

Discover the fast and easy way to create your own site, without the need for complicated code

## Tutorial info

-  Artist  
Rosie Tanner
-  Time needed  
30 minutes
-  Skill level  
Beginner

**T**here are plenty of gallery sites out there that enable you to upload your images and share them with the world, but there's nothing quite as satisfying as having a website to call your own.

Unlike web services such as Flickr and DeviantArt, Shozam is a software-based program, and it enables you to create your very own web gallery from scratch.

The website creation process aims to be as slick as possible. Shozam gives you the power to transform your digital files into a fully working website in as little as 30 minutes. You can also enjoy the benefits

of being able to upload far more than just photos, with technology in place to handle graphics, text, videos, multimedia, audio and even eCommerce payment facilities.

With such a huge amount of control, you can be sure you'll end up with a finished product that is unique to you. It's a perfect opportunity to show off your Painter portfolio and even sell your work using the built-in PayPal if you wish.

A typical web gallery can be constructed in just half an hour, and can be up and running within one and a half hours. Expect to take ten minutes uploading your images, 20 minutes

producing your gallery layout and the final hour uploading your gallery.

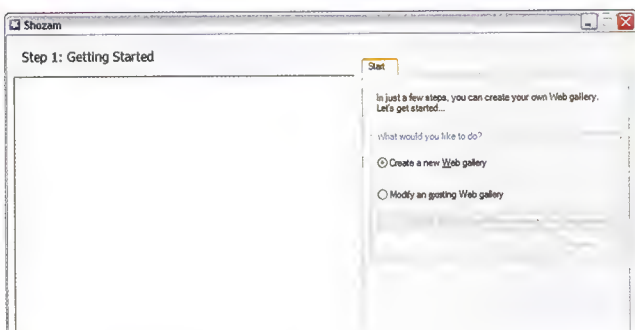
We love the ultimate control you're given over each and every aspect of the gallery. You choose where to post your gallery too, so you can be sure it gets the most hits from your targeted audience.

The Shozam Web Gallery Generator comes in five versions ranging from the home product through to the business product, which is the Shozam BusinessPlus Edition. Prices start at \$21.21 for the Lite Edition and go up to \$424.96 for the BusinessPlus Edition, available from [www.shozam.com](http://www.shozam.com).

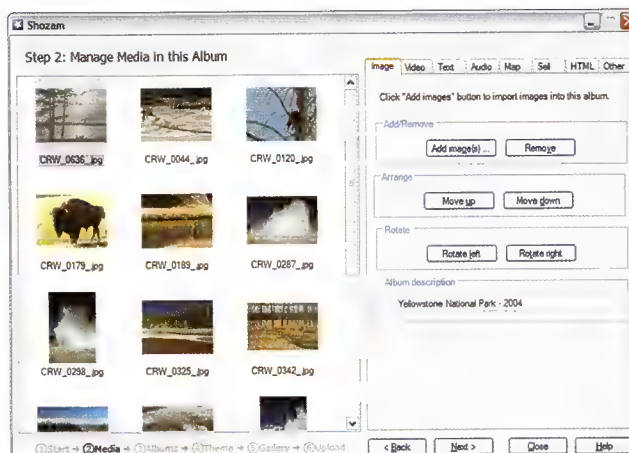


# Create your gallery

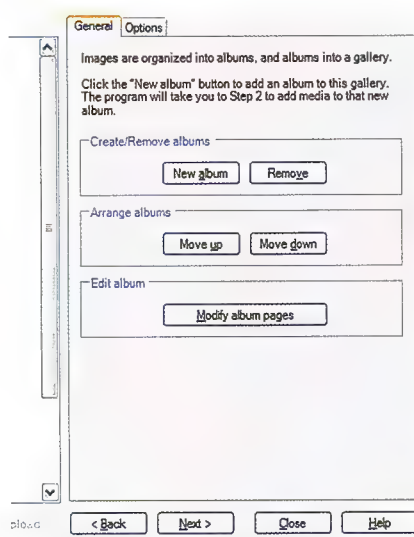
Six steps to a show-stopping gallery



**01 Let's begin** To create a gallery from scratch check the Create New Web Gallery option. At this stage it's a good idea to register with Shozam, which can be done quickly and easily by hitting the Activation tab. Once you're ready, simply click Next.



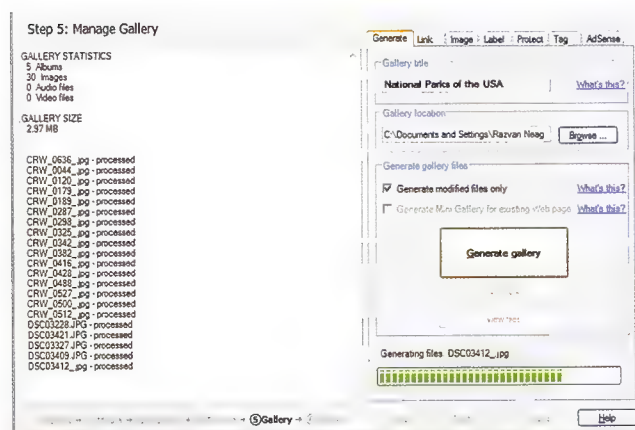
**02 Input your requirements** The next page enables you to decide what you would like to include in your gallery. You'll see tabs for Image, Video, Audio, Text, Map, Sell, HTML and Other. Click on each one, filling out the appropriate information fields. Now press Next.



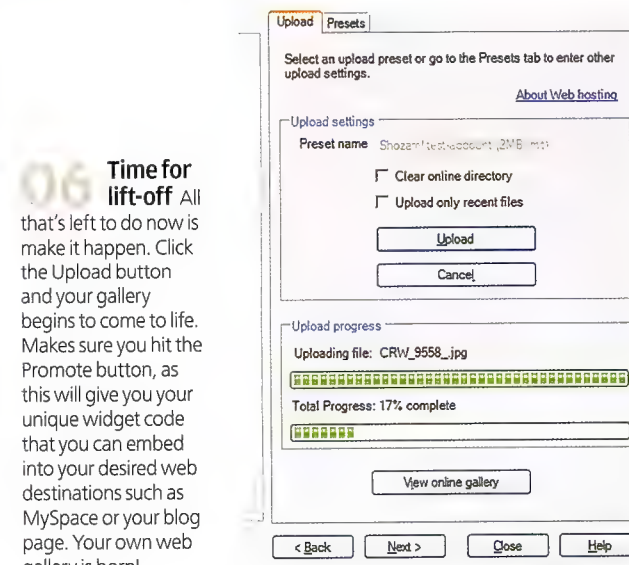
**03 Arrange your artwork** You are now given the choice to add more albums or add features to your existing albums. By hitting the Options tab, you can select music to accompany your slideshows as well as add a biography or info page for your business.



**04 Get the look** This is where things become fun. You need to select one of the themes from the General menu. Shozam provides a variety of templated interfaces for you to choose from, or you can head online to find something more specific. Once your theme is installed into Shozam, head to the Customize tab and give it your own personal twist.



**05 The geeky bit** After all the fun of choosing the look of your gallery, it's time for something serious. This next page provides options for generating your gallery files and choosing the default options. This covers things such as your gallery name, image compression, watermarks and tags. Just click on each tab and fill in the required fields.



**06 Time for lift-off** All that's left to do now is make it happen. Click the Upload button and your gallery begins to come to life. Makes sure you hit the Promote button, as this will give you your unique widget code that you can embed into your desired web destinations such as MySpace or your blog page. Your own web gallery is born!



## Need a helping hand?

Shozam has an excellent helpdesk called the Knowledge Base, which provides a comprehensive list of frequently asked questions and possible glitches you may encounter. Simply follow the link from the main site or head to <http://helpdesk.shozam.com/Customer/KB.aspx> to help solve any hiccups.



## Get Inspiration

There is a thriving online Shozam community, and we highly recommend visiting it. The forum is full of other Shozam users who are on hand to offer advice and inspiration. You can also share your gallery with other 'Shozammers'. Head on over to <http://community.shozam.com/forums/1.aspx> in order to join the Shozam gang!



The digital photography magazine for enthusiasts and pros

# Digital Photographer

## IN THIS ISSUE:

- Digital Photographer of the Year: the winners
- Take your best low-light landscape shots
- Get creative with your portraiture
- Canon EOS 5D Mark II reviewed

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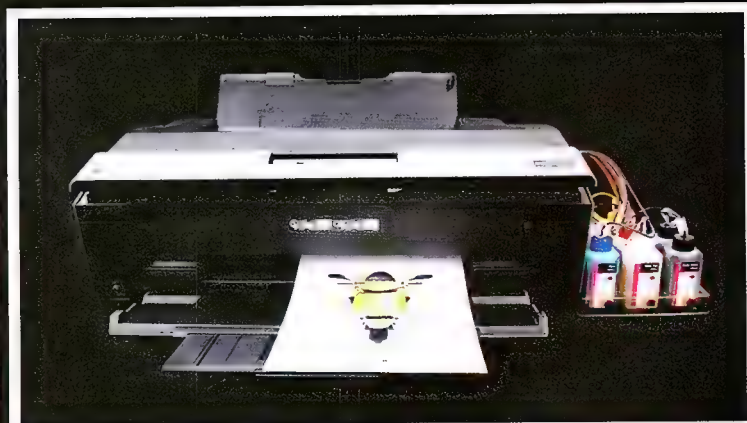
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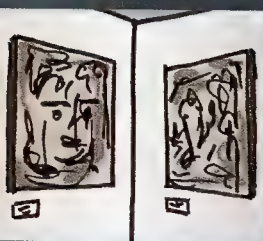
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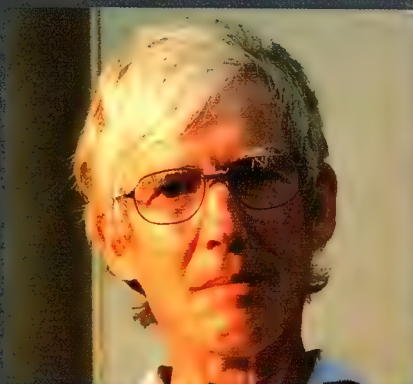
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Retired Victor Lunn-Rockliffe used illustrations throughout his governmental insurance career to explain complex managerial points. Now he paints for pure enjoyment, creating traditionally styled cartoons about working with Corel Painter



**L**ondon-based Victor Lunn-Rockliffe, 60, toyed with the idea of going to art college on leaving school, but ultimately decided on a different career. Despite this, he's drawn and painted nearly every day of his life and ended up using his artwork to illustrate life at his workplace – published in his book *Drawing ECGD*. Now retired, he still undertakes commissions and works for non-profit organisations. Meanwhile, his Painter-based cartoons about using the program have been delighting regular viewers of the **Official Corel Painter Magazine Gallery**. We caught up with Victor to discover more about how he works.

#### When and how did you come across Painter? What drew you to it?

I got seriously stuck into Painter in 2006. I had a number of illustration projects which required a quick turnaround. Improving



productivity was the initial trigger, and I became hooked once I discovered the incredible array of brushes available. For certain types of work I can produce artwork that would otherwise take me three to ten times longer to complete using traditional media, especially when changes are required. It's also great fun.

#### What challenges have you overcome with Painter?

It was a struggle to learn the basics. Initially I relied on trial and error, clicking on tools and playing around. But that was such a frustrating process that I decided to follow some Painter classes at the Digital Art Academy. These have been incredibly helpful and kicked me up the learning curve.

#### Tell us about your favourite tools and techniques

In real media I work mainly in pencil, pen and ink and watercolour. In Painter I tend to go wild with experimentation – splashing out with oils, mixing media and trying out different textures. One of my top favourites is Equalize and also Adjust Color. It's amazing how these are able to turn a lacklustre work into something dramatic.

#### Title: Jousting

This cartoon summed up my feelings at the time. I guess a sequel would show how the two now help each other out (or not!).

#### What type of images do you most enjoy creating?

Anything that will trigger an emotional response. Obviously the cartoons should make people smile or laugh, but I also enjoy evoking other feelings: disquiet, serenity, mystery – whatever!

#### How has your technique developed?

I believe that the key skills of any artist are the same irrespective of the medium used. I learnt these skills initially by drawing from life in a sketchbook and now also in life classes. Digital and real media reinforce each other. Painter enables me to try out different effects quickly, which then helps my real media work. It also works the other way. I will use scans of real media drawings which I manipulate within Painter. Painter provides a turbo boost to the creative process. It encourages experimentation and loosens everything up so that imagination is given free rein.

#### Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk).

Readers' Gallery





### Title: Cityscape

This is a good example of where Equalize dramatically improved the image. Pushing the Equalize slider to the right transformed the whole mood into something much more interesting and mysterious.



### Title: Bayadere Dominoes

The idea for this cartoon took off when I saw a dancer nearly fall in the Shades scene of the Bayadere ballet. I ended up with over 30 layers, one for each ballerina, so that I could move them individually into position.





# Readers' Gallery



**Title: Tree**

This drawing was done from a photo using the Reed Pen with chalk colour. The aim was to create an atmosphere of serenity in nature. I used tracing but no Cloner brushes.





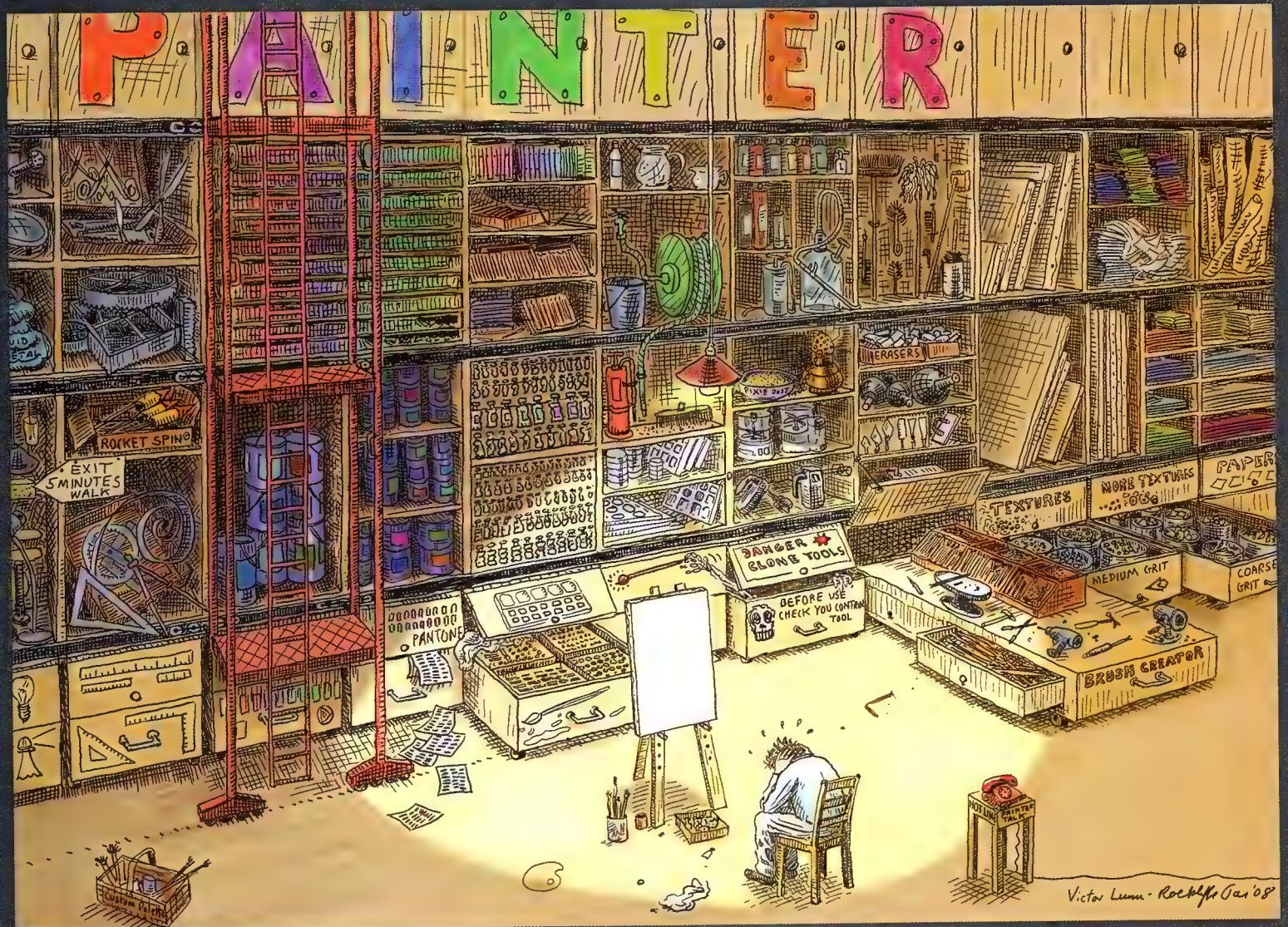
**Title: Brush Creation**

I greatly admire the drawings of the old masters. This is Michaelangelo's painting of the *Creation of Adam* redrawn in pen in a pale imitation of his drawing style.



**Title: When Undo Turns to Nodo**

I hope this one speaks for itself. My favourite gag is the 'five minutes' walk'.





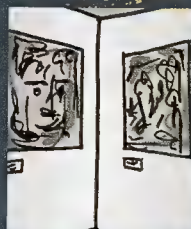
# Creative Challenge

Take a look at the entries so far for Challenge 13

**W**elcome to the first round of entries for Challenge 13. We gave you a complex range of subjects for this one, from dark nights to desserts, and so far you've all risen to them with aplomb! Packing the most of our Challenge images into one piece of artwork is Caryl – see how many you

can spot! Bobbi has produced a lovely rainbow-coloured rendition of a clown from our Flower Power start photo, and Caryl has concentrated on the little girl to the left of the image, while Dean explains in his email that he's attempted to capture the way the Impressionists would have painted neon light.

Gina has gone for a woodcut effect with primary colours to create a poster-style version of the tortoise photograph, and Joel has done a lovely sepia-tinted crop of the night shot photograph, which he tells us he did by making use of the Pens brush category. And remember - keep those entries coming in!



## How to enter the challenge...

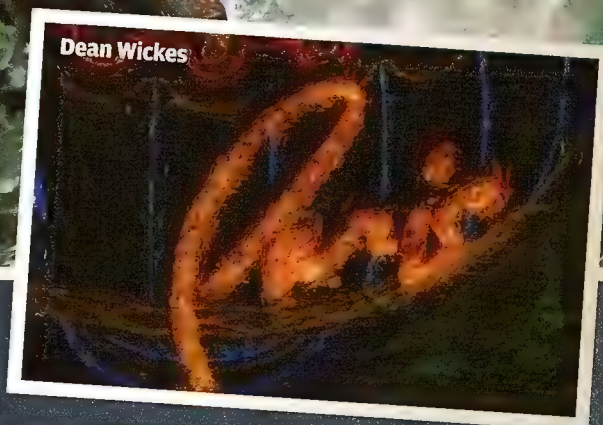
Visit [www.paintermagazine.co.uk/competitions.php](http://www.paintermagazine.co.uk/competitions.php), download the images and send us an email. You can also download the images from the CD and email your entries to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk). If they are over 2MB, you can send them on a CD to:

Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.

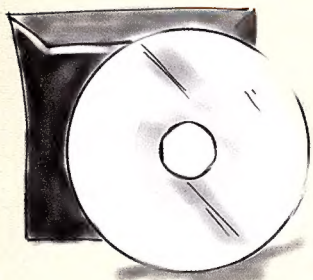


Caryl Ritter



Remember! You can email your entries to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk)





# On the CD

PC and Mac

Learn about the creative materials on this issue's free CD-ROM



## Load the CD: Microsoft Windows

We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.

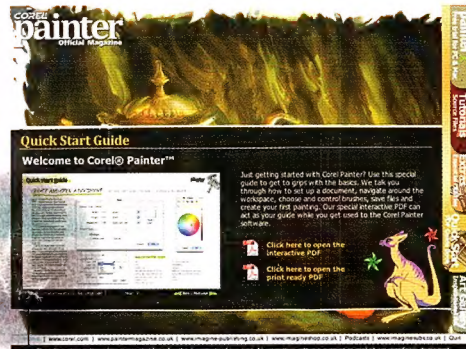


### ➤ Tutorial files

Get the source files you need in order to follow the magazine's tutorials

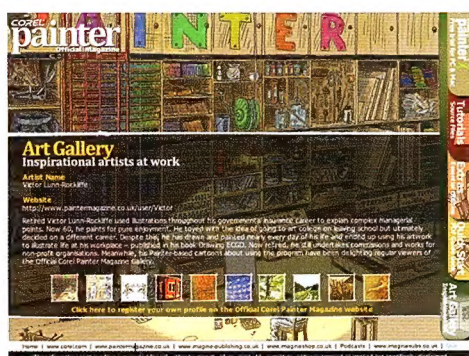
## Creative materials for digital artists

- Over 40 minutes of video tuition
- Over 100 free stock resources
- All the source files you need to follow tutorials



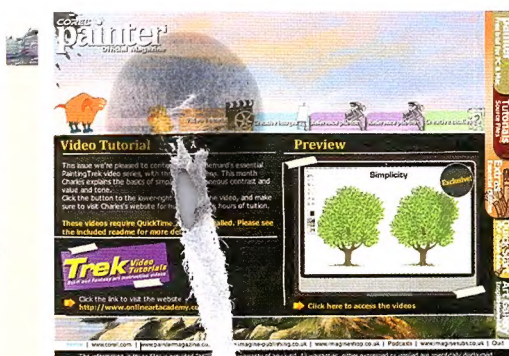
### ➤ Quick Start guide

If you've just started with Corel Painter, our special quick start guide covers all the basics



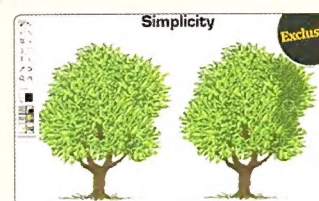
### ➤ Art Gallery

Be creatively inspired by a fellow reader's Corel Painter artwork



### ➤ Video tuition

This is Charles Bernier, takes on tonal values and contrasting colours in the latest of his Painting Trek tutorial series



## Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.

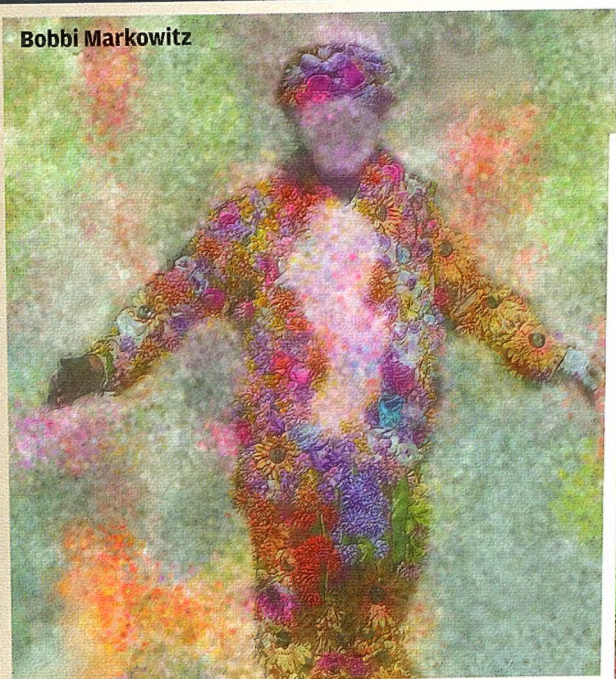


### Need help with the disc?

If you experience any problems with the supplied CD-ROM, send an email to: [CORxtrahelp@imagine-publishing.co.uk](mailto:CORxtrahelp@imagine-publishing.co.uk) Unfortunately we can't respond to software questions



Bobbi Markowitz



Gina Meeks



Joel David



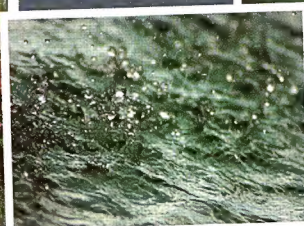
Caryl Ritter



## Enter Challenge 13

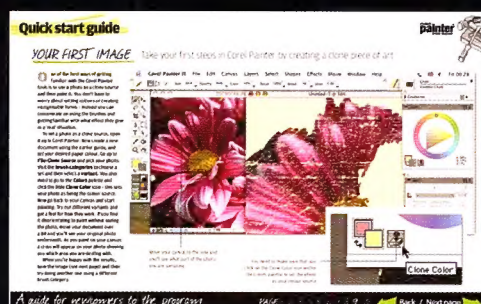
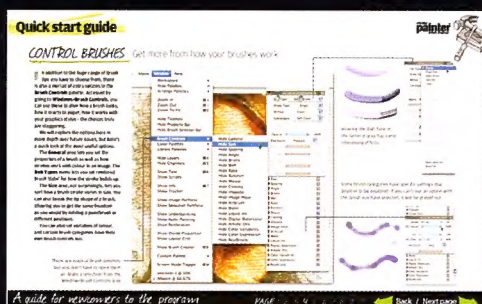
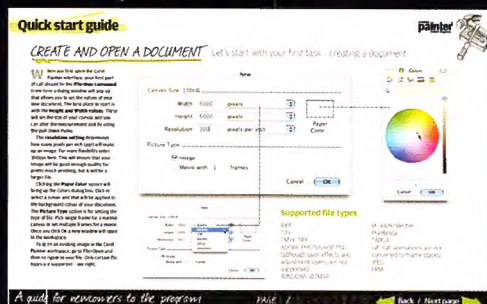
Don't hold back - enter the challenge today!

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Choose at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but pick a different type of image from the sort you usually opt for. You'll find the photos on our disc this issue, or head over to [www.paintermagazine.co.uk](http://www.paintermagazine.co.uk).





# Corel Painter interactive Quick Start guide



## ➤ Create documents

Learn how to create and open your first document and start painting your masterpiece

## ➤ Brush control

Discover how to select brushes and then tweak them to suit your artwork

## ➤ Your first painting

Take your first steps with the program and use the Clone function to create art!



All you need to start painting digitally today!

PC and Mac

Get started in Corel Painter

Special ten-page PDF guide to help you understand the program

## ➤ Start here!

Access all of the CD content by clicking the side tabs

## ➤ Corel Painter X trial

Load up this 30-day trial version and get started with digital painting today!

## ➤ Art materials

We've got some exclusive content from Environment Textures, ImageAfter and exclusive photos from 3Dsk



Discover the essential Corel Painter resources on the disc!



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